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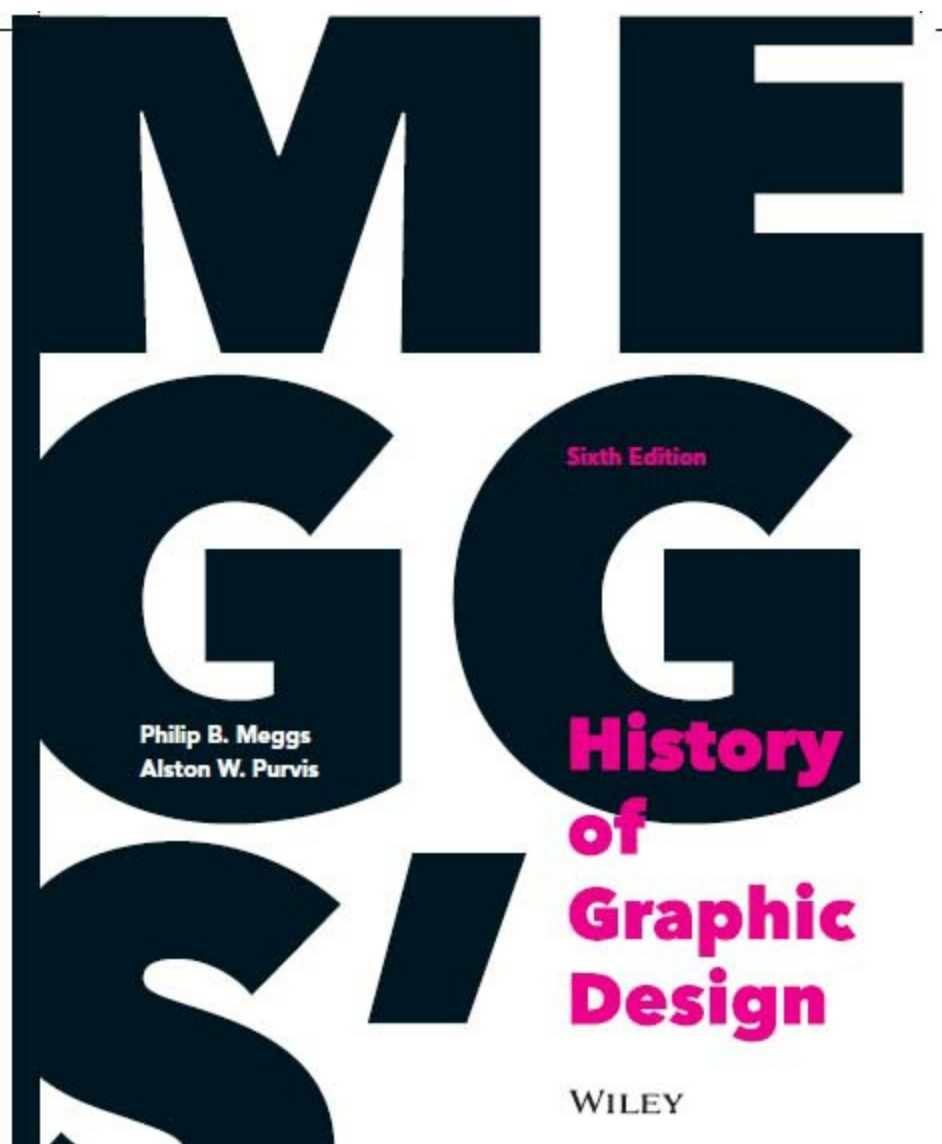
# G

Sixth Edition

# S /


## History of Graphic Design

WILEY





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## Chapter 2

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### Chapter 3

**3-1.** The top row of pictographs are *chiaku-wen*, or bone-and-shell script, attributed to the legendary Cangjie. The lower row shows the same words from Li Si's unified *hsiao chuan*, or small-seal style. From left: sun, moon, water, rain, wood, and dog.

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## Chapter 4

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4-12. Capitularies of Charlemagne and Louis the Pious, c. 873 ce, created in Rheims at a scriptorium associated with Charles the Bald (emperor 840-77). The capitularies is a compilation of law codes assembled by Ansegisus, abbot of Saint Wandrille, in 827 ce. The text is in Caroline minuscule with headings in rustic and a version of square capitals. 26.7 x 22.2 cm

4-13. Moralia in Job (Commentary on Job) by Pope Gregory the Great, Latin manuscript from France, eleventh or twelfth century. This is an example of the Caroline minuscule at its most refined and elegant. 49.5 x 34.5 cm 56

4-14. Commemorative labyrinth from Pope Gregory's Moralia in Job (Commentary on Job), 945 ce. Starting in the center of the top line, the inscription reads down, left, and right, establishing a labyrinth of letterforms. 36.4 x 23.5 cm

4-15. The Four Horsemen of the Apocalypse from the Beatus of Fernando and Sancha, 1047 ce. Unlike other interpreters of the Apocalypse, Beatus saw the first horseman as God's envoy, whose arrows pierce the hearts of nonbelievers. 14.5 x 11.5 cm

4-16. The fourth angel from the Beatus of Fernando and Sancha, 1047 ce. The wing feathers are as sharp and menacing as daggers. The trumpet, wings, and tail bring an angular counterpoint to the horizontal bands of color. 14.5 x 11.5 cm

4-17. The Pauline Epistles, from the mid-twelfth century, is a supreme example of the French Gothic style. The serpentine initial letter on the left-hand page recalls the complexity of Celtic manuscript design. 20.3 x 29.2 cm

4-18. The multitude worshipping God, from the Douce Apocalypse, 1265 ce. Saint John, the roving reporter of the final doom, is shown at the left of the scene, peering curiously into the rectangular image. 31.2 x 21.2 cm

4-19. Page from the Ormesby Psalter, named for a monk called Robert of Ormesby, c. early 1300s ce. Decoration, illustration, and initials are joined into a single complex text frame. Red and blue prevail in many late Gothic manuscripts. 37.7 x 25.4 cm

4-20. Title page of the Mainz Haggadah, copied by Moses ben Nathan Oppenheim in 1726. On the left Moses holds the Ten Commandments; Aaron, the brother of Moses, stands on the right. 20.3 x 32 cm

4-21. Double-page spread from the Mainz Haggadah, copied by Moses ben Nathan Oppenheim in 1726. The images depict Mount Sinai, and the

pharaoh and his army drowning in the Red Sea. The layout implies the melodic rhythm of a buoyant Passover song through spacing and symbols. 20.3 x 32 cm

4-22. Excellent example of the Islamic manuscript illumination that flourished from the thirteenth through the nineteenth centuries. Most likely produced in Iran or India during the eighteenth century, the manuscript is written on a highly polished paper in an elegant script. Intricate patterns with interlocking forms and vibrant colors share design motifs with Islamic architectural decorations and carpets. 18.6 x 13.7 cm

4-23. Muhammad Amin ibn Abi-al-Husain Kazvini, Islamic manuscript called the Padishahnamah, early 1700s ce. Indian emperor Shah Jahan, who reigned from 1628 to 1658, holds court and makes ceremonial presentations. 18 x 13 cm

4-24. Page spread from the Savoy Book of Hours, Paris, c. 1334-1340. Illuminated and written in French and Latin on parchment. 20 x 14.6 cm

4-25. and 4-26. The Limbourg brothers, January and February pages from Les très riches heures du duc de Berry, 1413-16. Both pictorial and written information is presented with clarity, attesting to a high level of observation and visual organization. 22.5 x 13.6 cm

## Chapter 5

5-1. French watermark designs, fifteenth century. These mermaid designs were produced by bent wire attached to the mold used in making paper.

5-2. Playing cards, part of an uncut sheet of woodblock prints, c. 1400. The flat, stylized design conventions of playing cards have changed little in over five hundred years. Visual signs to designate the suits began as the four classes of medieval society. Hearts signified the clergy; spades (derived from the Italian *spada* [sword]) stood for the nobility; the leaflike club represented the peasantry; and diamonds denoted the burghers. 13.5 x 8.3 cm

5-3. Woodblock print of Saint Christopher, 1423. The unknown illustrator depicted the legendary saint, a giant who carried travelers safely across a river, bearing the infant Christ. The inscription below reads: "In whatsoever day thou seest the likeness of St. Christopher/in that same day thou wilt at least from death no evil blow incur/1423." One of the earliest dated European block prints, this image effectively uses changing contour-line width to show form. 28.8 x 20.6 cm

5-4. Block print of the Annunciation, undated. The black area is an effective focal point unifying the two figures. The scroll, with a Latin inscription, serves the same communicative function as a "talk balloon." (The upper left corner of this print is missing.) 27 x 19 cm

5-5. Block-book page from *The Story of the Blessed Virgin*, 1400s. This page attempts to justify the Immaculate Conception by a series of "logical" parallels: If the light of Venus's temple cannot be extinguished, if the moon is reflected in water, if a person can be changed into stone,



and if man can be painted on stone, why should not the Blessed Virgin be able to generate? 28.8 x 20.6 cm

5-6. Letter K from a grotesque alphabet, c. 1464. This page is from a twenty-four-page abecedarian block book that presented each letter of the alphabet by composing figures in its shape. 24 x 16.8 cm

5-7. Pages from an *ars moriendi*, 1466. A montage juxtaposes the deathbed scene with the subject's estate. One demon urges, "Provide for your friends," while the other advises, "Attend to your treasures." The densely textured text page recommends donating one's earthly goods to the Church. 22.2 x 23.5 cm

5-8. Pages from a *biblia pauperum*, 1465. In this typical layout, an architectural structure brings order to a complex page spread. 26.7 x 19.4 cm

5-9. Pages from *ars Memorandi per Figuras Evangelistarum* (Book of Notable Religious Figures), c. 1470. Each image became a visual cue for the speaker and a symbolic illustration for the audience. 32 x 22 cm

5-10. These early-nineteenth-century engravings illustrate Gutenberg's system for casting type. A steel punch is used to stamp an impression of the letterform into a softer brass matrix. After the matrix is slipped into the bottom of the two-part type mold, the mold is filled with the molten lead alloy to cast a piece of type. After the lead alloy cools, the type mold is opened and the type is removed.

5-11. Jost Amman, woodcut illustrations for *Ständebuch* (Book of Trades), 1568. This little book presented over a hundred occupations, from the Pope to the scissors sharpener. Amman's crisp illustrations were accompanied by the prolific poet Hans Sachs's descriptive rhymes. The occupations of the graphic arts are shown here. 31.8 x 23.5 cm (size of illustrations 7.6 x 6.4 cm)

5-12. Johann Gutenberg, thirty-one-line letters of indulgence, c. 1454. The written additions in this copy indicate that on the last day of December 1454, one Judocus Ott von Apspach was pardoned of his sins. 20.1 x 27.9 cm

5-13. Handwritten letter of indulgence, 1444. Gottfried, Bishop of Würzburg, grants an indulgence for donations to the monastery of Amorbach. 18 x 28 cm

5-14. Johann Gutenberg, pages 146 and 147 from the Gutenberg Bible, 1450-55. The superb typographic legibility and texture, generous margins, and excellent presswork make this first printed book a canon of quality that has seldom been surpassed. An illuminator added the red headers and text, initials, and floral marginal decoration by hand.

5-15. Johann Gutenberg, page 266 from the Gutenberg Bible, 1450-55.

5-16. Fust and Schoeffer, page detail from a Psalter in Latin, 1457. The red and blue initials are the earliest example of color printing in Europe.

5-17. Fust and Schoeffer, colophon and trademark from a Psalter in Latin, 1457. The double crests are thought to symbolize the two printers. Detail

5-18. Jan Fust and Peter Schoeffer, page from *Rationale Divinorum Officiorum*, 1459. The innovative small type is combined with wonderfully intricate printed red and blue initials that evidence the early printer's efforts to mimic the design of the manuscript book. 39.7 x 28.1 cm

5-19. Master of the Playing Cards, *The Three of Birds*, c. 1450. Masterly design and placement of the images in the space enhanced the sureness of the drawing and use of line for tonal effects. 13.5 x 8.3 cm

## Chapter 6

6-1. Ex libris design for Johannes Knabensberg, c. 1450s. One of the earliest extant bookplates, it bears an inscription, "Hans Igler that the hedgehog may kiss you." *Igler*, Knabensberg's nickname, is similar to the German word for "hedgehog," making this an early graphic pun. 7.5 x 10 cm

6-2. Albrecht Pfister (printer), illustration from the second edition of *Der Ackerman aus Böhmen*, c. 1463. Death sits as a king on his throne, flanked by a widower and his child on the left and the deceased wife on the right.

6-3. Günther Zainer (printer), page with hand-colored woodcut of a couple playing a board game from *Das goldene Spiel*, by Meister Ingolt, Augsburg, 1472. 28.5 x 19.6 cm

6-4. Günther Zainer, page with hand-colored woodcut from *De responsione mundi et de astrorum ordinatione*, by Isidore of Seville, fifteenth century. 28.5 x 19.6 cm

6-5. Johann Zainer, page from the 1473 edition of Petrarch's *Historia Griseldis*. In 1473, Zainer also produced a Latin version of *Historia Griseldis*, although it is unclear whether it was printed before or after the German edition. 30.5 x 18 cm

6-6. Anton Sorg, page from Aesop's *Vita et fabulae*, c. 1479. Sorg used a wider column width than did Johann Zainer in an earlier edition using the same woodcuts and tried to compensate for the lack of alignment between the illustration and the type column with a margin of white space above and below the illustration. 28.5 x 21 cm

6-7. Erhard Reuwich (illustrator), illustration from *Peregrinationes in Montem Syon*, 1486. Panoramic vistas present accurate depictions of the cities visited on a journey from Germany to Jerusalem. This four-page spread depicts the city of Methoni in Greece. 29 x 77 cm

6-8. Erhard Reuwich (illustrator), illustration from *Peregrinationes in Montem Syon*, 1486. This four-page spread depicts the Greek island of Rhodes. 29 x 77 cm

- [6-9. Anton Koberger \(printer\), Bible in German, 1483. 38.3 x 25.5 cm](#)
- [6-10. Anton Koberger \(printer\), \*Repertorium Morale\*, 1489. 38.3 x 25.5 cm](#)
- [6-11. Anton Koberger, pages from the \*Nuremberg Chronicle\*, 1493. The raised hand of God in the initial illustration is repeated over several pages retelling the biblical story of creation. 46 x 32 cm](#)
- [6-12. Anton Koberger, pages from the \*Nuremberg Chronicle\*, 1493. As in image 6-11, the raised hand of God implies the biblical story of creation. 46 x 32 cm](#)
- [6-13. George Alt, title page for the \*Nuremberg Chronicle\*, 1493. This title reads, “Registry \[index\] for this Book of Chronicles with illustrations and portraits from the initiation of the world.” 46 x 32 cm](#)
- [6-14. Anton Koberger, pages from the \*Nuremberg Chronicle\*, 1493. This complex layout is ordered by the use of rules around the illustrations. These convert the silhouette images into rectangles, which can be tightly fitted with the rectangles of type. 46 x 32 cm](#)
- [6-15. Studio of Michael Wolgemut and Wilhelm Pleydenwurff, pages from the \*Nuremberg Chronicle\*, Latin exemplar, pre-1493. This layout and manuscript provided guidance for the compositors, although liberties were taken in the final layout. 46 x 32 cm](#)
- [6-16. Anton Koberger, pages from the \*Nuremberg Chronicle\*, 1493. This image accurately depicts the city of Nuremberg, clearly showing the churches of St. Lawrence and St. Sebaldus; other depictions of cities in the \*Nuremberg Chronicle\* are not accurate. 46 x 32 cm](#)
- [6-17. Anton Koberger, page from the \*Nuremberg Chronicle\*, 1493. Many of the woodblock illustrations were hand-painted. Several of these portraits were used multiple times in the text. 46 x 32 cm](#)
- [6-18. Albrecht Dürer, The Four Horsemen of the Apocalypse, 1498. Poised at a historical watershed as the medieval epoch evolved toward the German Renaissance, Dürer simultaneously achieved the spiritual power of the former and the artistic mastery of the latter. 39.2 x 27.9 cm](#)
- [6-19. Albrecht Dürer, broadside, 1515. Dürer developed his woodcut illustration from a sketch and description sent from Spain, after the first rhinoceros in over a thousand years arrived in Europe. 24.8 x 31.7 cm](#)
- [6-20. Albrecht Dürer, from \*Unterweisung der Messung mit dem Zirckel und Richtscheit\*, 1525. Dürer presented variations for each character in the alphabet. 19 x 14 cm](#)
- [6-21. Albrecht Dürer, woodcut from \*De Symmetria Partium Humanorum Corporum\*, 1532. To assist his fellow artists, Dürer offers a “through-the-looking-grid” device as an aid to drawing. 25 x 19 cm](#)
- [6-22. Johann Schoensperger \(printer\), pages from \*Teuerdank\*, 1517. The full title of the work translates as “The adventures and a portion of the story of the praiseworthy, valiant, and high-renowned hero and knight,](#)

Lord Tewrdannckh.” The flamboyant calligraphic gestures are appropriate for this romantic novel about chivalry. The swashes are carefully placed to animate the pages in the layout of the book. 34.6 x 22.6 cm

**6-23.** Lucas Cranach the Elder (illustrator), pages from *Passional Christi und Antichristi*, 1521. In a biting satirical contrast, Christ labors under the weight of his cross while the Pope travels in style in a sedan chair. 18.7 x 14.7 cm

**6-24.** Johannes Grunenberg (printer) and Lucas Cranach the Elder (illustrator), pages from *Passional Christi und Antichristi*, 1521. Here Christ is depicted driving the moneylenders from the temple. 19.5 x 14.8 cm

**6-25.** Hans Lufft (printer) and Lucas Cranach the Younger (illustrator), pages from Fabian von Auerswald’s *Ringer-Kunst*, 1539. Lufft printed Cranach’s eighty-seven woodcuts without the usual border, enabling them to move dynamically on the page. The centered captions above and the thick rule below provide balance in this predominantly pictorial book. 30.1 x 19.5 cm

**6-26.** Lucas Cranach the Younger, broadside, 1551. This commemorative portrait of Martin Luther bears the identification of the illustrator (Cranach’s flying snake device) and the block cutter, a craftsman named Jörg, who is identified typographically above the date. 11.5 x 7.5 cm

**6-27.** Portrait of Martin Luther, 1521. 6.7 cm diameter

**6-28.** Konrad Sweynheym and Arnold Pannartz, pages from Lactantius’s *Opera*, 1465. The first religious book printed in Italy, on the first Italian printing press, at the monastery at Subiaco. The text is set in the earliest typeface designed and cast by Sweynheym and Pannartz and shows the first appearance of Greek letters in the history of printing by movable type. 30.8 x 20.4 cm

**6-29.** Konrad Sweynheym and Arnold Pannartz, page from Augustine of Hippo’s *The City of God*, 1467. This is the first printed volume of Augustine’s *The City of God* and one of four books printed by Sweynheym and Pannartz at the Benedictine monastery at Subiaco. This initial page is elegantly decorated with gold leaf and colors, illuminated initials, and a portrait of Augustine. The text is in the second typeface designed and cast by Sweynheym and Pannartz. 43.1 x 30.9 cm

**6-30.** William Caxton and Colard Mansion, page from Jacobus de Cessolis’s *The Game and Playe of the Chesse*, c. 1476. The eccentric, jerky type used by Caxton ushered in the era of the typographic book for the British nation. 24.4 x 17.5 cm

**6-31.** William Caxton, pages from *The Canterbury Tales*, 1477. 24.4 x 17.5 cm

**6-32.** William Caxton, printer’s trademark, after 1477.

**6-33.** Philippe Pigouchet, page from *Horae Beatus Virginis Mariae*

[\(Hours of the Blessed Virgin Mary\), 1498. The dense complexity of illustration, typography, and ornaments compressed into the space is typical of Pigouchet's book design. 16.5 x 10.8 cm](#)

[\*\*6-34.\*\* Philippe Pigouchet, page from \*Heures a l'usage de Paris\*, 1500. This costly edition, published by Simon Vostre \(d. c. 1522\) and printed on vellum, clearly demonstrates the continuity of page design from manuscripts to the era of printing from movable type. 18.9 x 13 cm](#)

[\*\*6-35.\*\* Diego de Gumiel, title page for \*Aureum Opus\* \(Great Works\), 1515. The title almost becomes an afterthought in this title page. The use of white-on-black woodblocks and heraldic imagery is typical of early Spanish graphic design. 22.9 x 15.2 cm](#)

[\*\*6-36.\*\* Arnao Guillén de Brocar, page from the Polyglot Bible, 1514-17. The grid system developed for this volume uses uneven columns to compensate for the different running lengths of the different languages. 36.7 x 27 cm](#)

## [Chapter 7](#)

[\*\*7-1.\*\* Johannes da Spira, typography from Augustine of Hippo's \*De civitate Dei\*, 1469. The vertical stress and sharp angles of textura evident in Sweynheym and Pannartz's fonts yielded to an organic unity of horizontal, vertical, diagonal, and circular forms.](#)

[\*\*7-2.\*\* Nicolas Jenson, typography from Eusebius's \*De praeparatione evangelica\*, 1470. A new standard of excellence was established with wider letterforms, lighter tone, and a more even texture of strokes.](#)

[\*\*7-3 and 7-4.\*\* Nicolas Jenson, pages from \*Incipit officium beate Marie virginis secundum consuetudinem romane curie\*, 1475. 8.9 x 6.9 cm](#)

[\*\*7-5.\*\* Printer's trademark, 1481. Attributed to Andreas Torresanus \(1451-1529\). One of the oldest symbolic themes, the orb and cross is found in a chamber of Cheops's pyramid at Giza, where it was hewn into stone as a quarry mark. A fairly common design device at this time, it symbolized that "God shall reign over earth." Various sizes](#)

[\*\*7-6.\*\* Laurentius de Rubeis, printer's mark, 1482. This orb and cross was designed in the town of Ferrara, located about 90 kilometers southwest of Venice. Various sizes](#)

[\*\*7-7.\*\* Pere Miguel, printer's mark, 1494. Dozens of incunabula printers adopted an orb-and-cross mark. Miguel worked in Barcelona, Spain. Various sizes](#)

[\*\*7-8.\*\* Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, title page for \*Calendarium\*, by Regiomontanus, 1476. The title and author are identified in verse describing the book. The date and printers' names in Latin appear below. 21.3 x 15.9 cm](#)

[\*\*7-9.\*\* Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from \*Calendarium\*, by Regiomontanus, 1476. A grid of metal rules brings order and legibility to this record of past and future eclipses. 21.3 x 15.9](#)

[cm](#)

[7-10. Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from \*Calendarium\*, by Regiomontanus, 1476. The two central circles are printed on heavy paper, cut out, and mounted over the larger woodcut with tape and a string. This may be the first “die-cut” and manual tip-in graphic material in a printed book. 21.3 x 15.9 cm](#)

[7-11. Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from \*Calendarium\*, by Regiomontanus, 1476. An additional three-part mathematical wheel chart for calculating the solar cycles. 21.3 x 15.9 cm](#)

[7-12. Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from Euclid’s \*Geometriae elementa\*, 1482. A dazzling white-on-black design brackets the text, and incredibly fine line diagrams in the wide margin visually define Euclid’s terms. The color in the decorative border and initial was added later by hand. 29.8 x 20.7 cm](#)

[7-13. Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from Euclid’s \*Geometriae elementa\*, 1482. The wide outer margin is maintained throughout the book for explanatory diagrams. Two sizes of initial letters denote sections and subsections. 29.8 x 20.7 cm](#)

[7-14. Giovanni and Alberto Alvise, title page from \*Ars Moriendi\*, 1478. The vocabulary of graphic design possibilities was expanded by the design and casting of metal decorative ornaments that, along with the type, could be composed as part of the page. 19.4 x 12.7 cm](#)

[7-15. Manuscript book of Roberto Valturio’s \*De Re Militari\*, undated. Freely drawn in brown pen-and-ink, the illustrations have brown and ochre washes applied. 26.8 x 18.5 cm](#)

[7-16. Johannes Nicolai de Verona \(printer\), pages from Roberto Valturio’s \*De Re Militari\*, 1472. Detail and gestural line quality are lost in the translation from manuscript original to printed volume, but the basic layout remains the same. 26.8 x 18.5 cm](#)

[7-17. Aldus Manutius, from Pietro Bembo’s \*De Aetna\*, 1495-96. As the model for Garamond in the sixteenth century, this typeface became the prototype for two centuries of European typographic design. 20.3 x 13.3 cm](#)

[7-18. Aldus Manutius, typographic page from \*Hypnerotomachia Poliphili\*, 1499. The texture of the headings \(set in all capitals\), the text typography, and the outline initial have a subtle yet beautiful contrast. The one-line intervals of space separating the information into three areas introduces light and order into the page. 31.2 x 20.4 cm](#)

[7-19. Aldus Manutius, illustrated spread from \*Hypnerotomachia Poliphili\*, 1499. The woodcut images represent the best illustrations of their period and are exquisitely blended with the typography, helping to produce a book of serenity and grace. Unfortunately, the designer of the woodcuts, probably a Florentine, has never been identified. 31.2 x 20.4 cm](#)



- 7-20.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. The tone and weight of the illustrations harmonize with the texture of the type. 31.2 x 20.4 cm
- 7-21.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. Here Manutius attains an elegant and dynamic asymmetric layout. 31.2 x 20.4 cm
- 7-22.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. 31.2 x 20.4 cm
- 7-23.** Aldus Manutius, illustrated spread from *Saint Catherine of Siena*, September 1500. 27.1 x 17.6 cm
- 7-24.** Aldus Manutius, page from Juvenal and Persius, *Opera*, 1501. This was one of the first books using Griffo's new italic type. Note the unfilled space for a rubricated initial, the letterspaced, all-capital heading, and the capital roman letter at the beginning of each line. 16.1 x 8.3 cm
- 7-25.** Aldus Manutius, pages from a volume combining Homer's *Iliad* and *Odyssey*, 1504. The text is set in Griffo's Greek italic typeface, with the initial letters and illumination added later by hand. 17.2 x 10.5 cm
- 7-26.** Aldus Manutius, printer's trademark, c. 1500. The swiftest of sea creatures—the dolphin—combines with an anchor to signify the epigram, "Make haste slowly." Various sizes
- 7-27.** Lodovico degli Arrighi, pages from *La operina da imparare di scrivere littera cancellaresca*, 1522. The ample spaces between lines leave room for the plume-shaped ascenders waving to the right in elegant counterpoint to the descenders sweeping gracefully to the left. 18.4 x 12.7 cm
- 7-28.** Ugo da Carpi, page from *Thesauro*, c.1535. This contained a compilation of scripts by Italian writing masters Arrighi, Sigismondo Fanti, and Giovantonio Tagliente. 19.7 x 14.2 cm
- 7-29.** Henri Estienne the Elder, title page for Aristotle's *Metaphysics*, 1515. By setting the type in geometric shapes, Estienne achieved a distinctive graphic design with minimal means. 19.7 x 14.3 cm
- 7-30.** Charles Estienne, title page for a *Naturae ad Nominem*, 1538. 23.8 x 16.6 cm
- 7-31.** Geoffroy Tory, pages from the manuscript book *Les heures de Jean Lallemant*, 1506. The armorial frontispiece and forty vignettes have orderly rows of the Latin alphabet's twenty-three letterforms over a blue field with red and white stripes. 39.8 x 17.4 cm
- 7-32.** Geoffroy Tory, *pot cassé* emblem, 1524. Later, Tory explained that the broken jar symbolized one's body, the *toret* or auger symbolized fate, and the book held shut by three padlocked chains signified the book of a life after it is shut by death. Various sizes
- 7-33.** Geoffroy Tory, capital from a series of *criblé* initials, c. 1526. Engraved for Robert Estienne, this alphabet of roman capitals brought

elegance and “color” to the pages of books printed at Estienne’s press.  
Various sizes

7-34. Geoffroy Tory, pages from *Horae in Laudem Beautissimae Virginis Mariae* (Hours of Our Excellent Virgin Mary), 1541. A set of border components, filled with plant and animal motifs, are combined and recombined throughout the book. The open line quality facilitates the application of color by hand. The crowned *F* in the bottom center of the left-hand page is an homage to King Francis I. 20.3 x 13.3 cm

7-35. Geoffroy Tory, pages from *Champ Fleury*, 1529. This double-page spread discusses how Roman philosophers, poets, and orators live on in spirit through the power of Roman letters. The final paragraph of this “second book” introduces the “third book,” the construction of roman letters, with an illustration showing the construction of an *A* from three *I*s. 24.5 x 16.3 cm

7-36. Geoffroy Tory, construction of the letters *Q*, *V*, and *R* from *Champ Fleury*, 1529. Tory used five compass centers in his effort to construct a geometrically ideal roman *O*, and he used an additional two compass centers to add a tail for the *Q*. 24.5 x 16.3 cm

7-37. Geoffroy Tory, fantastic alphabet from *Champ Fleury*, 1529. The thirteen alphabets concluding this book (Hebrew, Greek, Persian, and so on) included this whimsical sequence of pictorial letterforms composed of tools. *A* is a compass, *B* is a fussy (steel used to strike a flint to start a fire), and *C* is a handle. 24.5 x 16.3 cm

7-38. Henri Estienne the Younger, title page from *Ciceronianum Lexicon*, 1557. Henri Estienne (c. 1528-98) was the eldest son of Robert Estienne (1503-59). It is believed that the types used in this book are made from Claude Garamond’s early type punches and matrixes. Headings are set in single lines of letterspaced capitals alternating with lines of capitals and lowercase. As with many printers’ marks of the era, Estienne’s olive tree with branches falling off became a pictorial illustration. 18 x 11.8 cm

7-39. Simon de Colines, title page for *De Natura Stirpium Libri Tres*, 1536. The typography is surrounded by an illustration that takes great liberties with natural scale and perspective to create a joyous interpretation of the natural bounty of the earth’s flora. 36.5 x 26 cm

7-40. Simon de Colines (printer) and Oronce Finé (designer), title page for Jean Fernel’s (Ioannis Fernelli) *De Proportionibus Duo*, 1528. In this title-page border, Finé used carefully measured strapwork, symbolic figures representing areas of knowledge, and a *criblé* background. De Colines’s typography combines with this border to create a masterpiece of Renaissance page design. 30.8 x 21 cm

7-41. Jacques Kerver, title page from *Poliphili*, 1546. A satyr and a nymph eyeing each other amidst an abundant harvest give the reader a glimpse of the pagan adventures within the book. 31.3 x 21 cm



7-42. Jacques Kerver, typographic pages from *Poliphili*, 1546. Bracketed by white space, Kerver's heading uses three sizes of capital and lowercase type, all capitals, and italic to bring variety to the design. 31.3 x 21 cm

7-43. Johann Froben (printer) and Hans Holbein the Younger (illustrator), title page for Sir Thomas More's *Utopia*, 1518. Complex in image and tone, this title-page design unites the typography with the illustration by placing it on a hanging scroll. 20.4 x 14.8 cm

7-44. Joannes Frellonius (printer) and Hans Holbein the Younger (illustrator), pages from *Imagines Mortis*, 1547. The terror is in striking contrast to the modest illustration size (6.7 cm) and the understated elegance of Frellonius's typography. 19 x 13 cm

7-45. Johann Oporinus (printer), pages from *De Humani Corporis Fabrica*, 1543. Anatomical illustrations of skeletons and muscles in natural poses appear throughout. 43 x 29.3 cm

7-46. Jean de Tournes (printer) and Bernard Salomon (illustrator), title page from Ovid's *La vita et metamorfoseo (Metamorphoses)*, 1559. Three tonal qualities—Salomon's border designs, his denser illustrations, and Granjon's italics echoing the borders' flowing curves—are used by de Tournes with just the right amount of white space. 15 x 10 cm

7-47. Jean de Tournes (printer) and Bernard Salomon (illustrator), pages from Ovid's *La vita et metamorfoseo*, 1559. 19.7 x 11.9 cm

7-48. Christophe Plantin, title page from *Les singularitez de la France Antartique, autrement nommée Amerique, & de plusieurs terres & isles decouvertes de nostre temps*, by André Thevet, 1558, 1569-72. A book describing travel to America. 16.1 x 9.2 cm

7-49. Christophe Plantin, page from *Humanae Salutis Monumenta*, by Arius Montanus, 1569-72. This religious emblem book features hand-colored copperplate engravings. 16.1 x 9.2 cm

7-50. Christophe Plantin, pages from the Polyglot Bible, 1571. A double-page format, with two vertical columns over a wide horizontal column, contained Hebrew, Latin, Aramaic, Greek, and Syriac translations of the Bible. 42.2 x 28 cm

7-51. Stephen and Matthew Daye, title page for *The Whole Booke of Psalmes*, 1640. In the title typography, a rich variety is achieved by combining three type sizes and using all capitals, all lowercase, and italics to express the importance and meaning of the words. 19 x 12.8 cm

7-52. Abraham Bosse, *Printing Shop—The Plate Printer*, 1642. A convincing range of lights and darks is built from scratched lines. 27.2 x 34 cm

7-53. After N. de Larmessin, "Habit de rotisseur" (The Butcher's Clothes), from *The Trades*, 1690. A stately symmetry and somber reserve intensify the outrageous humor of this image.

7-54. Jan Jacob Schipper, page from Calvin's *Commentary*, 1667. Using

types designed by Christoffel van Dyck, Schipper's mixture of sizes, letterspacing, and leading in the heading material is an excellent representation of the baroque sensibility.

## Chapter 8

**8-1.** Louis Simonneau, master alphabets for the Romain du Roi, c. 1700. These copperplate engravings were intended to establish graphic standards for the new alphabet. 43.6 x 28.9 cm

**8-2.** Louis Simonneau, construction of the letters *G* and *H* for the Romain du Roi, c. 1700. Various sizes

**8-3.** Philippe Grandjean, specimen of Romain du Roi, 1702. Compared to earlier roman fonts, the crisp geometric quality and increased contrast of this first transitional typeface are clearly evident. 43.6 x 28.9 cm

**8-4.** Pierre Simon Fournier le Jeune. Title page for his first specimen book, *Modèles des caractères de l'imprimerie*, 1742. 23 x 29 cm

**8-5.** Pierre Simon Fournier le Jeune, title page for *Ariette, mise en musique* (Short Aria, Set to Music), 1756. Vast numbers of floral, curvilinear, and geometric ornaments were needed to construct designs like this, which set the standard of excellence of the rococo period. 16.9 x 10.7 cm

**8-6.** Pierre Philippe Choffard, pages from *Contes et nouvelles en vers*, by Jean de La Fontaine, 1762. To adorn a poem about a painter's romantic interlude with his subject, Jean Gérard Barbou used Eisen's etching of the event, a topical tailpiece by Choffard, and Fournier le Jeune's ornamented type. 16.8 x 12 cm

**8-7.** Pierre Simon Fournier le Jeune, title pages from *Manuel typographique*, volume 1, 1764. In addition to showing the design accomplishments of a lifetime, Fournier's type manual is a masterwork of rococo design. 16.8 x 12 cm

**8-8.** Pierre Simon Fournier le Jeune, pages from *Manuel typographique*, 1768. Volume two displays specimens of alphabets as well as Fournier's vignettes and ornaments. 16.8 x 12 cm

**8-9.** George Bickham the Elder, title page for *The Universal Penman*, c. 1750. *The Universal Penman* was originally published in fifty-two sections from 1733 to 1741. The scripts of twenty-five writing masters were skillfully presented. Bickham the elder was most likely assisted in the engraving by his son, George Bickham the Younger, but this has never been firmly established. 37.6 x 26.2 cm

**8-10.** John Pine, page from *Opera Horatii*, volume 2, 1737. Illustration and text were hand-engraved upon a copper printing plate and printed in one pass through the press. 22.1 x 14.1 cm

**8-11.** William Caslon, broadside type specimen, 1734. This was the first broadside type specimen issued by Caslon. The straightforward practicality of Caslon's designs made them the dominant roman style

throughout the British Empire far into the nineteenth century. 62.2 x 47 cm

**8-12.** Benjamin Franklin (printer). *M. T. Cicero's Cato Major, or his Discourse of Old-Age: With Explanatory Notes*%, 1744. *Cato Major*% is one of the first classics of Latin literature to have been translated and printed in the American colonies. Franklin was an avid admirer of Caslon's fonts and used them extensively. 21.2 x 14.6 cm

**8-13.** John Baskerville, the Gravestone Slate, undated. This demonstration stone showed potential customers young Baskerville's carving skill and range of lettering styles. Detail

**8-14.** John Baskerville, title page for Vergil's *Bucolica, Georgica, et Aeneis* (Pastorals, Georgics, and the Aeneid), 1757. Baskerville reduced the design to letterforms symmetrically arranged and letterspaced; he reduced content to author, title, publisher, date, and city of publication. Economy, simplicity, and elegance resulted. 28.7 x 22.2 cm

**8-15.** John Baskerville, title page from John Milton's *Paradise Lost*, 1760. The stately order of Baskerville's page design results from the harmony of elements and the spatial intervals that separate them. 24.5 x 18.5 cm

**8-16.** John Baskerville, title page from *An Apology for the True Christian Divinity* by Robert Barclay, 1765. This publication presented an "explanation and vindication" of the Quakers. 29.9 x 22.9 cm

**8-17.** John Baskerville, title page from Terence, *Comoediae*, 1772. Both in page layout and type design, the *Comoediae* represents one of Baskerville's most elegant publications. 29.9 x 22.9 cm

**8-18.** John Baskerville, pages 156 and 157 from Terence, *Comoediae*%, 1772. 29.9 x 22.9 cm

**8-19.** William Playfair, Chart no. 1 from *A Letter on Our Agricultural Distresses*, 1822. This hand-colored engraving uses a fever graph and bar chart to depict "at one view the price of the quarter of wheat." 20.3 x 36.2 cm

**8-20.** William Playfair, Chart no. 3 from *A Letter on Our Agricultural Distresses*, 1822. This hand-colored engraving also uses a bar chart to depict the cost of wheat. 20.3 x 36.2 cm

**8-21.** Louis René Luce (designer) and Jean Joseph Barbou (printer), ornaments page from *Essai d'une nouvelle typographie*, 1771. These meticulously constructed cornices and borders express the authority and absolutism of the French monarchy. Various sizes

**8-22.** Giambattista Bodoni, type specimen title page from *Fregi e Majuscole*, 1771. The tremendous influence of Fournier le Jeune upon Bodoni's earlier work is evident in this page design. 16. x 12 cm

**8-23.** Giambattista Bodoni, title page from *Manuale tipografico*, 1818. The crisp clarity of Bodoni's letterforms are echoed by the scotch rules.

Composed of double and triple thick-and-thin elements, these rules and borders echo the weight contrasts of Bodoni's modern types. 30 x 21.2 cm

**8-24.** Giambattista Bodoni, page from *Manuale tipografico*, 1818. 30 x 21.2 cm

**8-25.** Pierre Didot, title page for *Lettres d'une Péruvienne* (Letters of a Peruvian), by Françoise de Graigny, 1797. 12.6 x 7.5 cm

**8-26.** Pierre Didot, title page for Vergil's *Bucolica, Georgica, et Aeneis* (Pastorals, Georgics, and the *Aeneid*), 1798. The typeface used in this book is an early presentation of a true modern-style letterform. Straight hairline serifs, extreme contrast between thick and thin strokes, and construction on a vertical axis are characteristics that mark this break with transitional letterforms. 13.2 x 18.8 cm

**8-27.** Pierre Didot, pages from Vergil's *Bucolica, Georgica, et Aeneis*, 1798. This double-page spread shows the splendid perfection, lavish margins, and cool understatement of neoclassical graphic design. 33.7 x 47.9 cm

**8-28.** Pierre Didot, title page for *Petit Carême de Massilon*, by Évêque de Clermont, 1812. By this time the Didot type has attained its mature form, with the contrast between thick and thin strokes having been pushed to the limit. 17.8 x 10.2 cm

**8-29.** Pierre Didot, title page for *Galerie du Palais Royal*, 1808. An elegant example of the Didot typeface. 51.6 x 33.6 cm

**8-30.** William Blake, title page from *The Book of Thel*, 1789. 15 x 11 cm

**8-31.** William Blake, title page from *America, a Prophecy*, 1793. 23 x 17 cm

**8-32.** Thomas Bewick, pages from *the General History of Quadrupeds*, 1790. Bewick achieved his dazzling tonal range by combining white-line-on-black techniques—much like drawing in chalk on a chalkboard—with a more usual black-line-on-white treatment in the lighter tonal areas. 11.5 x 9 cm

## Chapter 9

**9-1.** William Caslon and William Caslon II, title page from *A Specimen of Printing Types*, 1764. This book was published two years before the death of William Caslon. Leadership of the company would soon pass to his son, William Caslon II. 24.4 x 17.6 cm

**9-2.** Thomas Cotterell, twelve lines pica, letterforms, c. 1765. These display letters, shown actual size, seemed gigantic to eighteenth-century compositors, who were used to setting handbills and broadsides using types that were rarely even half this size. *Various sizes*

**9-3.** Robert Thorne, fat-face types, 1821. Although the record dates these designs to William Thorowgood's 1821 publication of *New Specimen of Printing Types*, Late R. Thorne's, it is generally thought that Thorne designed the first fat faces in 1803. The contrast between thick

and thin is much greater than in modern typefaces such as Didot or Bodoni. Various sizes

**9-4.** Vincent Figgins, two lines pica, Antique, c. 1815. The inspiration for this highly original design, first shown by Figgins, is not known. Whether Figgins, Thorne, or an anonymous sign painter first invented this style is one of the mysteries surrounding the sudden appearance of slab-serif letterforms. Various sizes

**9-5.** Vincent Figgins, sixteen-line pica, Antique, 1840. This represents a much larger and more refined version of the two lines pica, Antique, c. 1815. Various sizes

**9-6.** Robert Thorne, Egyptian type designs, 1821. Comparison with Figgins's design reveals subtle differences. Thorne based this lowercase on the structure of modern-style letters, but he radically modified the weight and serifs. Various sizes

**9-7.** Henry Caslon, Ionic type specimen, mid-1840s. Bracketing refers to the curved transition from the main strokes of a letterform to its serif. Egyptian type replaced the bracket with an abrupt angle; Ionic type restored a slight bracket. Various sizes

**9-8.** Robert Besley (designer, with William Thorowgood), specimen of an early Clarendon, 1845. An adaptation of Ionic that was even subtler than the development of Ionic from Egyptian, Clarendon styles were wildly popular after their introduction. When the three-year patent on Clarendon expired, other founders issued numerous imitations and piracies. Various sizes

**9-9.** Stephenson Blake foundry, Clarendon specimen, 1835. The Stephenson Blake foundry produced a larger and more condensed version of Clarendon. Various sizes

**9-10.** The top two specimens are typical Tuscan styles with ornamental serifs. They demonstrate the diversity of expanded and condensed widths produced by nineteenth-century designers. The bottom specimen is an Antique Tuscan with curved and slightly pointed slab serifs. Note the care given to the design of negative shapes surrounding the letters. Various sizes

**9-11.** Vincent Figgins, five lines pica, In Shade, 1815. The first three-dimensional or perspective fonts were fat faces. Perhaps designers were seeking to compensate for the lightness of the thin strokes, which tended to reduce the legibility of fat faces at a distance. Various sizes

**9-12.** Johann Heinrich Meyer foundry in Braunschweig, Germany, decorative three-dimensional fonts, 1835. Various sizes

**9-13.** Vincent Figgins, two-line Pearl, Outline, 1833. In outline and open fonts, a contour line of even weight encloses the alphabet shape, which usually appears black. Various sizes

**9-14.** William Thorowgood, six-line Reversed Egyptian Italic, 1828. Types that appeared white against a printed black background enjoyed a

brief popularity during the middle decades of the nineteenth century and then went out of fashion. Various sizes

**9-15.** Rand and Avery foundry, ornamental fonts, Boston, 1867. Various sizes

**9-16.** William Caslon IV, two-line English Egyptian, 1816. This specimen quietly introduced sans-serif type, which would become a major element in graphic design. Various sizes

**9-17.** Vincent Figgins, two-line Great Primer Sans-serif, 1832. Awkward black display fonts in Figgins's 1832 Specimens of Printing Types *launched both the name and wide use of sans-serif typography.* Various sizes

**9-18.** Handbill for an excursion train, 1876. To be bolder than bold, the compositor used heavier letterforms for the initial letter of important words. Oversized terminal letterforms combine with condensed and extended styles in the phrase *Maryland Day!* 70 x 34 cm

**9-19.** *Ship excursion letterpress poster, c. 1880-90. 27.3 x 36.8 cm*

**9-20.** Harrild and Sons, London, wood-type fonts, 1906. In spite of the decrease in letterpress posters, wood type continued to be manufactured, though on a much smaller scale, during the first years of the twentieth century. Various sizes

**9-21.** This engraved illustration depicts the printing press of all-iron parts invented in England by Charles Stanhope, 1800.

**9-22.** The first steam-powered cylinder press, 1814. Koenig's invention caused the speed of printing to skyrocket, while its price dropped considerably. Various sizes

**9-23.** Ottmar Mergenthaler demonstrates the Blower Linotype, the first line-casting keyboard typesetter, to editor Whitelaw Reid on 3 July 1886.

**9-24.** The Model 5 Linotype became the workhorse of typesetting, with keyboards and matrixes available in over a thousand languages.

**9-25.** As this nineteenth-century camera obscura demonstrates, the optical principles of photography were well understood and used by artists to aid in drawing.

**9-26.** Joseph Niépce, photo etching of an engraving of Cardinal Georges D'Amboise, c. 1827. This routine portrait print is the first image printed from a plate that was created by the photochemical action of light rather than by the human hand.

**9-27.** Joseph Niépce, the first photograph from nature, 1826. Looking out over the rear courtyard of the Niépce home, the light and shadow patterns formed by (from left to right) a wing of the house, a pear tree, a barn roof in front of a low bake house with a chimney, and another wing of the house are seen. 16.5 x 20 cm

**9-28.** Louis Jacques Daguerre, Paris boulevard, 1839. In this early



daguerreotype, the wagons, carriages, and pedestrians were not recorded because the slow exposure could only record stationary objects. On the lower left street corner, a man stopped to have his boots polished. He and the polisher were the first people ever to be photographed.

**9-29.** William Henry Fox Talbot, camera-less shadow picture of flowers, 1839. By sandwiching the flowers between his photographic paper and a sheet of glass and exposing the light-sensitive emulsion to sunlight, Talbot invented the photogram, later extensively used as a design tool by designers such as László Moholy-Nagy.

**9-30.** William Henry Fox Talbot, the first photographic negative, 1835. This image was made on Talbot's light-sensitive paper in a camera obscura, which pointed toward the leaded glass windows in a large room of his mansion, Lacock Abbey. 8.3 x 10.7 cm (negative only)

**9-31.** William Henry Fox Talbot, print from the first photographic negative. The sun provided the light source to contact-print the negative to another sheet of sensitized paper, producing this positive image of the sky and land outside the windows. 8.3 x 10.7 cm

**9-32.** Pages from Talbot's *The Pencil of Nature*, 1844. The first book to be illustrated entirely with photographs, published in fascicles from 1844 to 1846, *The Pencil of Nature* had original prints mounted onto the printed page. Plate VII is a photogram. The use of modern-style type with ornate initials is typical of early Victorian book design. 20.3 x 15.2 cm

**9-33.** Advertisement for the Kodak camera, c. 1889. George Eastman's camera, simple enough for anyone "who can wind a watch," played a major role in making photography every person's art form. 11.7 x 8.9 cm

**9-34.** Illustration of Moss's photographic department, from *Scientific American*, 1877. When this major science journal reported on the rise of photoengraving, it revealed that, unknown to its readers, thousands of photoengravings had been used side by side with hand engravings during the 1870s with no recognizable differences.

**9-35.** Attributed to Mathew Brady, photograph, "Freedmen on the Canal Bank at Richmond," 1865. The photographer supplied the visual evidence needed by the illustrator to document an event. 20.5 x 25.5 cm

**9-36.** John Macdonald, wood engraving, "Freedmen on the Canal Bank at Richmond." The tonality of the photographer's image was reinvented with the visual syntax of wood-engraved line. 20.5 x 25.5 cm

**9-37 and 9-38.** Stephen H. Horgan, experimental photoengraving, 1880. This, the first halftone printing plate to reproduce a photograph in a newspaper, heralded the potential of photography in visual communications. 14 x 21.7 cm

**9-39.** David O. Hill and Robert Adamson, Reverend Thomas H. Jones, c. 1845. The painter's attention to lighting, characterization, placement of hands and head, and composition within the rectangle replaced the mug-shot sensibility of earlier photographers. 29.5 x 21.5 cm

- 9-40.** [Julia Margaret Cameron, “Alfred Lord Tennyson,” 1866. Moving beyond descriptive imagery, Cameron’s compelling psychological portraits revealed her subjects’ inner being. 29.2 x 22.4 cm](#)
- 9-41.** [F. T. Nadar, “Sarah Bernhardt,” 1859. The actress took Paris by storm and became a major subject for the emerging French poster. 23 x 16.3 cm](#)
- 9-42.** [Paul Nadar, “Nadar Interviewing Chevreul,” 1886. The words spoken by the one-hundred-year-old chemist were recorded below each photograph to produce a visual-verbal record of the interview. 27.3 x 19.8 cm](#)
- 9-43.** [Mathew Brady, “Dunker Church and the Dead,” 1862. Made in the aftermath of the Battle of Antietam, the bloodiest battle of the Civil War, this photograph shows how visual documentation took on a new level of supposed authenticity with photography. Because of technical limitations of the medium, photographers such as Brady could only photograph the results of battles, not the actual fighting. This has led to speculation by scholars that scenes captured by photographs were “staged” or otherwise altered. For example, scholars have suggested that the bodies of the dead may have been moved to enhance the effectiveness of the image. 17.3 x 14 cm](#)
- 9-44.** [Timothy H. O’Sullivan, “Sand Dunes near Sand Springs, Nevada,” 1867. Expedition photographers, many of whom were financed by the government, documented the American West. O’Sullivan’s photography wagon—isolated by the sand dunes—becomes a symbol of lonely journeys over vast distances. 25.5 x 20.4 cm](#)
- 9-45.** [Stereocard depicting President Theodore Roosevelt delivering his inaugural address, 1905. 10.2 x 25.4 cm](#)
- 9-46.** [Eadweard Muybridge, plate published in \*The Horse in Motion\*, 1883. Sequence photography proved the ability of graphic images to record time-and-space relationships. Moving images became a possibility. 49.5 x 61 cm](#)
- 9-47.** [Sir Charles Barry with A. W. N. Pugin, the House of Lords in the British Houses of Parliament, constructed 1840-67. The Gothic Revival evolved from ornamental details inspired by Gothic architecture.](#)
- 9-48.** [Owen Jones, color plate from \*The Grammar of Ornament\*, 1856. This plate shows patterns found in the arts and crafts of India.](#)
- 9-49.** [Aloys Senefelder, pages from \*A Complete Course of Lithography\*, 1819. This is an English translation of \*Vollständiges Lehrbuch der Steindruckerey\*, published in 1818. 29 x 23.6 cm](#)
- 9-50.** [This paper model of the Hoe “quadruple web-perfecting press,” printed using chromolithography, was published on 13 September 1896 in a supplement to the \*Brooklyn Daily Eagle\*. 46.1 x 40.6 cm](#)
- 9-51.** [John H. Bufford’s Sons, “Swedish Song Quartett” poster, 1867. Arched words move gracefully above seven carefully composed](#)



musicians. Large capital letters point to the three soloists, establishing a visual relationship between word and image. 42 x 54 cm

**9-52.** S. S. Frizzall (artist) and J. H. Bufford's Sons (printers), poster for the Cleveland and Hendricks presidential campaign, 1884. The loose style of the flags and other symbolic imagery framing the candidates emphasizes the extreme realism of the portraits. 90.3 x 60.5 cm

**9-53.** Louis Prang, Valentine card, 1883. Chromolithography. This sentimental card is a good example of the range of tone and color that could be achieved with chromolithography. 28 x 21.6 cm

**9-54.** L. Prang and Company and others, c. 1880-early 1900s. This collection shows a range of graphic ephemera printed by chromolithography.

**9-55.** Schumacher & Ettlinger, lithographers, cover and pages from *Our Navy* premium booklet, 1888. Complex illusions are created by contrasting scale and perspective. 27.9 x 35.6 cm

**9-56.** Forst, Averell & Co., poster for the Hoe printing press, 1870. This press made mass editions of chromolithographs possible. 68.6 x 91.4 cm

**9-57.** The Riverside Print Company of Milwaukee, poster for C. W. Parker Company's Carry-Us-All portable carousels, undated. Parker's carousels, manufactured in Kansas, were very popular in Midwestern nomadic carnivals. 71.2 x 91.4 cm

**9-58.** Krebs Lithographing Company, poster for the Cincinnati Industrial Exposition, 1883. A buoyant optimism in industrial progress is conveyed. 101.6 x 66 cm

**9-59.** W. J. Morgan and Co., Cleveland, lithographic theater poster, 1884. Montage illustrations become overlapping planes with varied scale and spatial depth. 60 x 35 cm

**9-60.** Package designs chromolithographed on tin for food and tobacco products used bright flat colors, elaborate lettering, and iconic images to create an emblematic presence for the product.

**9-61.** Currier Lithograph Co., lithographic poster, 1899. This promotion of Buffalo Bill's traveling Wild West show, a popular spectacle featuring horseback-riding cowboys and Indians, helped strengthen the myth of the American West at the same time that the nation was becoming increasingly urban. A portrait of Buffalo Bill on horseback appears at the right. 67 x 100 cm

**9-62.** Joseph Morse, multicolored woodcut poster, 1856. The heroic scale—262 by 344 centimeters—permitted life-sized figures to tower before the headline "Five Celebrated Clowns Attached to Sands, Nathan Co.'s Circus."

**9-63.** Morris Père et Fils (letterpress printers) and Emile Levy (lithographer), "Cirque d'hiver" poster, 1871. Performers are presented almost as surrealistic butterfly women. 84.5 x 124.4 cm

- 9-64.** [Walter Crane, page from \*Absurd ABC\*, 1874. Animated figures are placed against a black background; large letterforms are integrated with the imagery. Crane designed several alphabet books, each one unlike the others. 26 x 22.2 cm](#)
- 9-65.** [Randolph Caldecott, illustration from \*Hey Diddle Diddle\*, c. 1880. Oblivious to the outlandish elopement, Caldecott's dancing dinnerware moves to a driving musical rhythm. 19.7 x 12.8 cm](#)
- 9-66.** [Kate Greenaway, page from \*A Apple Pie\*, 1886. By leaving out the background, Greenaway simplified her page designs and focused on the figures. 26.7 x 21 cm](#)
- 9-67.** [Cover of \*The New Block ABC with Nursery Rhymes\*, c. 1880. The playful imagery made the blocks entertaining while also serving their didactic purpose. 15 x 26 x 4 cm](#)
- 9-68.** [Richard G. Tietze, poster for \*Harper's Magazine\*, 1883. An impressionistic quality is achieved in an illustration divided into three zones, with the middle holly area providing a background for the message while separating the images. 41 x 28 cm](#)
- 9-69a.** [Thomas Nast, political cartoon from \*Harper's Weekly\*, 1871. This double-page image was posted throughout New York City on election day. 41 x 56 cm](#)
- 9-69b.** [Thomas Nast, political cartoon from \*Harper's Weekly\*, 1872. In this cartoon depicting citizens both creating and hanging posters against Tammany Hall, the caption begins by saying, "Here's the smell of corruption still!" 41 x 56 cm](#)
- 9-70.** [Charles Dana Gibson, poster for Scribner's, 1895. Although the exquisite beauty of the "Gibson Girls" was captured with facility and control, Gibson was unconcerned with the design of type and image as a cohesive whole. In this poster the printer added text in incompatible typefaces. 47 x 31 cm](#)
- 9-71.** [Howard Pyle, illustration from \*The Merry Adventures of Robin Hood\*, 1883. Pyle sought authenticity in every detail of setting, props, costume, and characterization. 24.8 x 19.6 cm](#)
- 9-72.** [Victorian advertisements, 1880-90. This potpourri ranges from small typographic ads to full-page ads with dominant illustrations. Various sizes](#)
- 9-73.** [Herman Ihlenburg, typeface designs. These typeface designs demonstrate the Victorian tendency for complexity. Various sizes](#)
- 9-74.** [John F. Cumming, typeface designs. The bottom two typefaces show a marked shift in Cumming's design approach under the influence of the Kelmscott Press \(see pp. 192-195\). Various sizes](#)
- 9-75.** [Trademark for Moss Engraving Company, 1872. Graphic complexity and slogans often embellished Victorian trademarks. Various sizes](#)

## Chapter 10

**10-1.** William Pickering, title page for *Publius Terentius Afer*, 1822. Part of the Diamond Classics, a series of miniature books produced by Pickering from 1820 to 1826. These were set in the minuscule Diamond type especially produced for this series by Charles Corrall. 9 x 5 cm

**10-2.** William Pickering, pages from *The Elements of Euclid*, 1847. Although the ornate initial letters connected this book to the past, its revolutionary layout was far ahead of its time. 24.2 x 19.7 cm

**10-3.** William Pickering, title page from *The Elements of Euclid*, 1847. A system of color coding brought clarity to the teaching of geometry. 24.2 x 19.7 cm

**10-4.** Cabinet design for Morris and Company, 1861. Gracing the cabinet are paintings by Ford Madox Brown, Edward Burne-Jones, and Dante Gabriel Rossetti, which illustrate the honeymoon of the fifteenth-century Italian king René of Anjou. The structure and ornamental carving allude to design from the medieval era.

**10-5.** William Morris, Rose fabric design, 1883. Detail

**10-6.** Arthur H. Mackmurdo, title page for *Wren's City Churches*, 1883. Mackmurdo's plant forms are stylized into flamelike, undulating rhythms that compress the negative space between them. This establishes a positive and negative interplay between black ink and white paper. 38.9 x 30.1 cm

**10-7.** Arthur H. Mackmurdo, detail of peacock design, 1883. Mackmurdo applied forms and images similar to those on his famous title page to this printed cotton fabric. Detail

**10-8.** Arthur H. Mackmurdo, trademark for the Century Guild, 1884. Flame, flower, and initials are compressed and tapered into proto-art nouveau forms.

**10-9.** Arthur H. Mackmurdo, design element from *Hobby Horse*, 1884. The design is a reversal of the title-page design (see Fig. 10-6), for the stylized plant forms, undulating rhythms, animation of the space, and visual tension between positive and negative spaces are created by white forms on a black field instead of black forms on a white field.

**10-10.** Selwyn Image, title page to the *Century Guild Hobby Horse*, 1884. Packing it with detail, Image designed a "page within a page" that reflects the medieval preoccupation of the Arts and Crafts movement. 30.5 x 23 cm

**10-11.** Selwyn Image, woodcut from *Hobby Horse*, 1886. The potential of shape and pattern as visual means to express thought and feeling is realized in this graphic elegy for illustrator/engraver Arthur Burgess. A black bird flies toward the sun over mournful downturned tulips that hover above flaming leaves.

**10-12.** Herbert Horne, trademark for the Chiswick Press, 1895. The

Aldine dolphin joined a heraldic lion on the press's emblem.

**10-13.** Herbert Horne, cover for *Poems and Carols*, by Selwyn Image, 1904. As in all of his book designs, Horne achieves a superb harmony between type and illustration. 15.9 x 10.2 cm

**10-14.** William Morris, trademark for the Kelmscott Press, 1892.

**10-15.** William Morris (designer) and Walter Crane (illustrator), page spread for *The Story of the Glittering Plain*, 1894. Operating on his compulsion to ornament the total space, Morris created a luminous range of contrasting values. 28.6 x 21 cm

**10-16.** William Morris, title page spread from *The Works of Percy Bysshe Shelly*, 1895. The elaborate border decoration is similar to that for *The Story of the Glittering Plain*, yet the overall page design is more structured. 21.2 x 15.3 cm

**10-17.** William Morris, title page spread from *The Works of Geoffrey Chaucer*, 1896. 42 x 28 cm

**10-18.** William Morris, pages 18 and 19 from *The Works of Geoffrey Chaucer*, 1896. Beautiful pages of texture and tone contain an order and clarity that make the author's words legible and accessible. 42 x 28 cm

**10-19.** William Morris, pages 114 and 115 from *The Works of Geoffrey Chaucer*, 1896. A system of types, initials, borders, and illustrations were combined to create the dazzling Kelmscott style. 42 x 28 cm

**10-20.** Walter Crane, layout sketches from *The Bases of Design*, 1898. Crane used these sketches to demonstrate the relationship of two pages that form a double-page unit, and how the margins can be used for decorative effect.

**10-21.** Daniel Berkeley Updike, pages from the *Altar Book*, Merrymount Press, 1896. Updike's *Altar Book* openly displays his admiration for the Kelmscott Press. The book uses Merrymount typeface, initials, and borders, which were designed by Bertram Grosvenor Goodhue. 39.3 x 30.5 cm

**10-22.** Charles R. Ashbee, the Essex House Press emblem, c. 1902. This full-page woodcut, metaphorically relating the Guild of Handicraft with a bee seeking a flower, appears on the colophon page of the Essex House Psalter.

**10-23.** Charles R. Ashbee, page from the Essex House Psalter, 1902. Hand-cut woodblock initials, calligraphic type, handmade paper, and handpress printing combine to recreate the quality of the incunabula. 50.4 x 37.3 cm

**10-24.** T. J. Cobden-Sanderson and Emery Walker, pages from the Doves Press Bible, 1903. This book's purity of design and flawless perfection of craft have seldom been equaled. 33.7 x 23.5 cm

**10-25.** C. H. St. John Hornby, pages from Saint Francis of Assisi's *Legend*, 1922. A liberal use of all-capital type and initial words printed in

color brought distinction to Ashendene Press page layouts. 30.5 x 22.9 cm

**10-26.** Louis Rhead, title page for *The Essay on Walt Whitman*, 1900. The Roycroft Press commissioned this design from a prominent graphic designer. 21 x 14 cm

**10-27.** *The Craftsman* covers, February 1914 and June 1915. Though not illustrated by Gustav Stickley, these designs show an interest in the Japanese woodblock aesthetic. 31.6 x 24 cm

**10-28.** Lucien and Esther Pissarro, pages from *Ishtar's Descent to the Nether World*, 1903. Image, color, and ornament combine to generate an intense expressionistic energy. 30 x 25.8 cm

**10-29.** S. H. de Roos, pages from *Hand and Soul*, by Dante Gabriel Rossetti, published by De Heuvelpers, 1929. 21.5 x 15.5 cm

**10-30.** Jan van Krimpen, pages from *Het zatte hart*, by Karel van de Woestijne, Palladium no. 25, 1926. 25.5 x 17.5 cm

**10-31.** Charles Nypels, pages from *Het Voorhout ende 't kostelijke mal*, by Constantijn Huygens, typeface Grotius and initial designed by De Roos, 1927. 24.4 x 16 cm

**10-32.** Charles Nypels, title page from *Don Quichotte*, by Miguel de Cervantes, 1929-1931. 30 x 23 cm

**10-33.** A. A. M. Stols, pages from *Nieuwe loten* (New Cuttings), by Marie Cremers, third book in the Trajectum ad Mosam series, 1923. 28 x 19 cm

**10-34.** J. F. van Royen, double page spread from *Cheops*, by J. H. Leopold, initials and titles by S. H. de Roos, published by De Zilverdistel, 1916. 24 x 17 cm

**10-35.** Rudolf Koch, Deutsche Schrift (German Script), 1906-10. Koch's Gothic revivals achieved unusual legibility, striking typographic color and spatial intervals, and many original forms and ligatures. 20.3 x 15.2 cm

**10-36.** Rudolf Koch, specimen of Neuland, 1922-23. A dense texture is achieved in this intuitively designed typeface with unprecedented capital C and S forms. The woodcut-inspired ornaments are used to justify this setting into a crisp rectangle. 20.3 x 15.2 cm

**10-37.** Frederic W. Goudy, booklet cover, 1911. The ideals of the Arts and Crafts movement were actualized in printing for commerce. 50.9 x 38.1 cm

**10-38.** Page 45 from American Type Founders' Specimen Book and Catalogue, 1923, presented the Goudy series of Old Style fonts, including fonts designed by others. 24 x 16 cm

**10-39.** Bruce Rogers, page from *The Centaur*, by Maurice de Guerin, 1915. The headpiece, initial, and page layout echo the graphic designs of the French Renaissance. 25.9 x 17.3 cm

**10-40.** Bruce Rogers, title page from *Printing and the Renaissance*, by

John Rothwell Slater, published by William Edwin Rudge, New York, 1921. 20.3 x 12.7 cm

10-41. Bruce Rogers, title page for *Fra Luca de Pacioli of Borgo S. Sepolcro*, by Stanley Morison, the Grolier Club, New York, 1933. This was printed at the Cambridge University Press in an edition of three hundred copies. The French Renaissance was the inspiration for Rogers's woodcut border. 32 x 22.1 cm

10-42. Bruce Rogers, title page for *Utopia*, Limited Editions Club, New York, 1947. 25 x 16.5 cm

10-43. Pages from American Type Founders' *Specimen Book and Catalogue*, 1923. Display printing of its Garamond revival with Cleland ornaments. 24 x 16 cm

10-44. Morris F. Benton, typeface designs: Alternate Gothic, 1906; Century Schoolbook, 1920; Clearface, 1907; Cloister Bold, 1913; Franklin Gothic, 1905; News Gothic, 1908; Souvenir, 1914; Stymie Medium, 1931.

## Chapter 11

11-1. Hishikawa Moronobu, *Young Man with Two Courtesans*, 1682. The earliest ukiyo-e prints presented scenes from daily life in a simple narrative manner. 26 x 18 cm

11-2. Kitagawa Utamaro, portrait of a courtesan, late 1700s. Restrained color palette and exquisitely simple composition characterized Utamaro's prints of tall, graceful women. 39 x 27 cm

11-3. Attributed to Katsushika Hokusai, c. 1820. Scenes of everyday life, such as these women working thread, were published in pictorial books of Hokusai's art. 22.5 x 16 cm

11-4. Katsushika Hokusai, *South Wind, Clear Dawn*, c. 1830-32. This woodcut of Mount Fuji struck by early morning light is also called *Red Fuji*. 28.5 x 38.8 cm

11-5. Ando Hiroshige, *Evening Snow at Kanbara*, 1832-34. The soft quietude of a wintry evening is captured in a poetic range of grays. 27 x 39 cm

11-6. Ando Hiroshige, *Evening Squall at Great Bridge Near Atake*, c. 1856-59. A moment in time is preserved as a transient human event. 39 x 27 cm

11-7. Jules Chéret, poster for *Orphée aux Enfers*, 1879. Chéret evolved toward larger, more animated figures and greater unity of word and image. 88.3 x 56 cm

11-8. Jules Chéret, poster for *La biche au bois*, 1866. Chéret's early green and black poster used the multiple image format so popular in the 1860s. The lettering is a harbinger of the swirling forms marking his mature style. 56 x 81.3 cm

11-9. Jules Chéret, poster, "L'aureole du midi, Pétrole de Sureté," 1893.



121 x 84 cm

11-10. Jules Chéret, “Palais de Glace, Champs-Élysées” (Ice Palace, Champs-Élysées), 1893. Parisian elegance, a carefree grace, and astounding technical mastery are present. The figures create a lively play of angles, linking the top and bottom lettering. As with many of Chéret’s larger posters, it was necessary to print “Palais de Glace” in two sections. 246 x 88 cm

11-11. Eugène Grasset, title page for *Histoire des quatre fils Aymon*, 1883. Dividing the space into zones, Grasset unified lettering, illustration, and decorative patterns into a total page design. Reynaud, Alard, Guichard, and Richard were four stalwart sons of the Count Aymon of Dordogne in the days of Emperor Charlemagne. 27.8 x 22.2

11-12. Eugène Grasset, chapter title page and text page from *Histoire des quatre fils Aymon*, 1883. Grasset achieved a structural unity of type, image, and ornament. 27.8 x 22.2 cm

11-13. Eugène Grasset, exhibition poster, c. 1894. Quietly demure instead of exuberant, Grasset’s figures project a resonance very different from that of the Chérette. 60.6 x 41.3 cm

11-14. Aubrey Beardsley, first cover for *The Studio*, 1893. Beardsley’s career was launched when editor C. Lewis Hine featured his work on this cover and reproduced eleven of his illustrations in the inaugural issue. 29 x 21 cm

11-15. Aubrey Beardsley, illustrations on double-page spread for *Morte d’Arthur*, 1893. These images show Beardsley’s emerging ability to compose contour line, textured areas, and black-and-white shapes into powerful compositions. The contrast between geometric and organic shapes reflects the influence of the Japanese print.

11-16. Aubrey Beardsley, binding design for *Morte d’Arthur*, 1893. 26 x 22 cm

11-17. Aubrey Beardsley, chapter opening, *Morte d’Arthur*, 1893. William Morris’s lyrical bouquets were replaced by rollicking mythological nymphs in a briar border design. 25.4 x 20.3 cm

11-18. William Morris, page from *The Recuyell of the Historyes of Troye*, 1892. Comparison of page designs by Morris and Beardsley reveals that their differences reflect a dichotomy of philosophy, lifestyle, and social values. 29.2 x 20.6 cm

11-19. Aubrey Beardsley, “The Eyes of Herod” illustration for Oscar Wilde’s *Salomé*, 1894. The dynamic interplay between positive and negative shapes has seldom been equaled. 18 x 14 cm

11-20. Charles Ricketts, title page for *The Sphinx*, 1894. Ricketts’s unconventional title page, dominated by an illustration, is placed on the left rather than the right. The text is set in all capitals. 17.2 x 13 cm

11-21. Charles Ricketts, pages from *The Sphinx*, 1894. The white space



and typography printed in rust and olive-green ink are without precedent. 17.2 x 13 cm

**11-22.** Charles Ricketts, binding design for *Poems of Adoration*, by Michael Fields, c. 1900. Christian symbolism is abstracted into elemental forms, with rigorous rectangles punctuated by a few well-placed circles and arches. 19 x 15 cm

**11-23.** Henri de Toulouse-Lautrec, poster, “La Goulue au Moulin Rouge,” 1891. Shapes become symbols; in combination, these signify a place and an event. The two prominent figures are the dancers Louise Weber, known as La Goulue (the Glutton), and Jacques Renaudin, called Valentin le désossé (Valentin the Boneless One). 125.4 x 91 cm

**11-24.** Henri de Toulouse-Lautrec, poster for *Reine de joie* (Queen of Joy), 1892. The banker Rothschild thought his own likeness had been used for the main character in the book being advertised and attempted to prevent distribution of the poster. 137.2 x 91.7 cm

**11-25.** Henri de Toulouse-Lautrec, poster for Aristide Bruant, 1893. The influence of the Japanese print is clearly evident in the flat silhouette, unmodulated color, and stylized curvilinear drawing. 138 x 98.7 cm

**11-26.** Henri de Toulouse-Lautrec, poster for Jane Avril, 1893. The gestural expressiveness of Toulouse-Lautrec’s drawing on the lithographic stone captures the vitality of the dancer. This poster was created from sketches made during a performance. 125.4 x 91.5 cm

**11-27.** Henri de Toulouse-Lautrec, poster for Troupe de Mademoiselle Églantine, 1896. The dancers’ stockings guide the viewer from left to right across the poster surface, culminating with the feather collar of the dancer in the foreground. 58.4 x 78.2 cm

**11-28.** Théophile-Alexandre Steinlen, poster, “Tournée du Chat Noir de Rodolphe Salis,” 1896. Steinlen’s love of cats was often reflected in his poster designs. 139.4 x 98.4 cm

**11-29.** Théophile-Alexandre Steinlen, poster for Charles Verneau’s printing firm, 1896. A cross section of Parisian society—a mother and baby, a washerwoman, two workers, Steinlen’s daughter Colette with her nanny, a businessman, and sophisticated shoppers—promenades in a nearly life-sized echo of the adjacent sidewalks. 236.2 x 304.8 cm

**11-30.** Théophile-Alexandre Steinlen, poster for Guillot Brothers sterilized milk, c. 1897. The red dress functions graphically in a manner similar to Beardsley’s “black spot.” 135 x 94.2 cm

**11-31.** Eugène Grasset, poster for Sarah Bernhardt as Joan of Arc, 1894. A medieval figure stands before sky patterns inspired by ukiyo-e prints. 119.5 x 76 cm

**11-32.** Alphonse Mucha, *Gismonda* poster, 1894. The life-size figure, mosaic pattern, and elongated shape created an overnight sensation. 216 x 74 cm

11-33. Alphonse Mucha, “Monaco Monte Carlo” poster, 1897. The pensive female figure seems mesmerized by the plethora of stylized plant forms surrounding her. 108 x 75.5 cm

11-34. Alphonse Mucha, poster for Job cigarette papers, 1898. Mucha delighted in filling the total space with animated form and ornament. This poster exhibits Mucha’s characteristic elegance and sensual undertones. 155.5 x 104.5 cm

11-35. Alphonse Mucha, poster for the French Commerce Ministry exhibit at the Louisiana Purchase Exposition, Saint Louis, Missouri, 1904. An elegantly clad woman clasps the hand of a clichéd Native American. 107.3 x 74.3 cm

11-36. Maurice Verneuil, page from *Combinaisons ornementales*, 1900. Art nouveau was spread by pattern books for artists and designers. 39.1 x 44.4 cm

11-37. Emmanuel Orazi, poster for La Maison Moderne, 1905. Furniture, objects, clothing, jewelry, and even the woman’s hair evidence the totality of the movement. 91.4 x 121 cm

11-38. A. L. Rich, trademark for General Electric, c. 1890. This design satisfies the requirements of a successful trademark: it is unique, legible, and unequivocal, which explains why it has survived decades of fluctuating design approaches. (A registered trademark of General Electric Company, used by permission.) Various sizes

11-39. Eugène Grasset, cover for *Harper’s Magazine*, 1892. Grasset’s work, combining flowing contours and flat color with an almost medieval flavor, captured the American imagination. 48.3 x 35.6 cm

11-40. Louis Rhead, cover and back for *Harper’s Bazar*, 1894. Dazzling linear patterns animate the background. Note the intensity of Rhead’s colorful advertisement for Royal Baking Powder on the back cover, in contrast to the other three more typical ads. 48.3 x 35.6 cm

11-41. Will Bradley, covers for the *Inland Printer*, July 1894 and January 1895. Bradley’s graphic vocabulary ranged from delicate contour line for an overall light effect, to complex full-tone drawing, to reduction of the image to black-and-white silhouette masses. 31.7 x 21.6 cm

11-42. Will Bradley, cover for the *Inland Printer*, December 1895. Figures are reduced to organic symbols in dynamic shape relationships. 31.7 x 21.6 cm

11-43. Will Bradley, poster and cover for the *Chap Book*, 1895. Repetition of the figure in a smaller size, overlapping the larger figure, enabled Bradley to create a complex set of visual relationships. 49.8 x 47.1 cm

11-44. Will Bradley, binding for *The Quest of the Golden Girl*. The poster promoting this book was designed by Ethel Reed (see fig. 11-48). 19.5 x 12 cm

- 11-45.** Will Bradley, poster for the Narcoti Chemical Company, Springfield, Massachusetts, 1895. 50.3 x 46.8 cm
- 11-46.** Will Bradley, covers and spreads from *The American Chap-Book*, 1905. Designers, compositors, and printers drew ideas and possibilities from Bradley's demonstration designs and ornaments. 25.4 x 15.2 cm
- 11-47.** Will Bradley, *Collier's* cover, 13 March 1909. 36.2 x 25.4 cm
- 11-48.** Ethel Reed, poster for *Arabella and Araminta Stories*, by Gertrude Smith, 1895. With an imaginative use of three-color printing, the blond hair of the two girls glows against their black clothing. 66.4 x 36.8 cm
- 11-49.** Edward Penfield, poster for *Harper's*, 1894. The simplicity of message and image is remarkably similar to the *plakatstil* discussed in chapter 14. 45.9 x 34.8
- 11-50.** Edward Penfield, "Poster Calendar," 1897. Clearly a self-portrait, this poster shows the artist at work accompanied by one of his beloved cats. His stipple technique is used to create the tone for the background. 43.7 x 30.5 cm
- 11-51.** Edward Penfield, poster for *Harper's*, 1897. Spatial compression similar to a telephoto lens converts five overlapping figures into a rhythmic two-dimensional pattern. 48.3 x 35.6 cm
- 11-52.** Will Carqueville, poster for *Lippincott's*, January 1895. The pensive Lippincott's reader seems to be reflecting upon a passage from the magazine. The bold flat colors are characteristic of Carqueville's earlier poster designs. 46.8 x 30.5 cm
- 11-53.** Maxfield Parrish, poster for *Scribner's* magazine, 1897. 49.5 x 35.6 cm
- 11-54.** Georges Lemmen, cover design for a *Les Vingt* exhibition catalogue, 1891. A rising sun, symbolic of the group, ascends over a rhythmic sea of swirling lines. 21 x 21 cm
- 11-55.** Henri van de Velde, poster for Tropon powdered food concentrate, 1899. This swirling configuration may have been inspired by the separation of egg yolks from egg whites. 111.4 x 77.5 cm
- 11-56.** Henri van de Velde, text pages from *Also Sprach Zarathustra*, 1908. Gold ornaments cap each column of type. The chapter heading design is in the center of the left page, and a chapter section is indicated high on the right page. Van de Velde saw this book as a total entity and designed the binding, typography, and ornaments. 37.2 x 24.8 cm
- 11-57.** Privet Livemont, "Absinthe Robette" poster, 1898. The sensuous female figure is clearly enthralled by the now banned liqueur. 109.8 x 79.4 cm
- 11-58.** Privet Livemont, poster for Rajah coffee, 1899. The steam from the coffee cup and the product name are entwined in a fascinating interplay of forms. 73.7 x 40.6 cm

**11-59.** Gisbert Combaz, poster for La Libre Esthétique, 1898. The sinuous art nouveau line acquires the mechanistic precision of a French curve. 78.7 x 40.6 cm

**11-60.** J. H. and J. M. de Groot, *Driehoeken bij ontwerpen van ornament*, published by Joh. G. Stemler & Cz., Amsterdam, 1896. This is one of many Dutch books that provided instruction on the construction of art nouveau ornaments. 20 x 14 cm

**11-61.** Chris Lebeau, binding for *De stille kracht*, by Louis Couperus, published by Van Holkema en Warendorf, Amsterdam, 1900. The binding uses the batik process that was indigenous to the Dutch East Indies (now Indonesia). 21 x 17 cm

**11-62.** Jan Toorop, poster for Delftsche Slaolie, 1894. Printed in yellow and lavender, this poster becomes kinetic through its undulating linear rhythms and close-valued complementary colors. 100 x 70 cm

**11-63.** Jan Toorop, binding for *Psyche*, by Louis Couperus, published by L. J. Veen, Amsterdam, 1898. *Psyche* is a symbolic, tragic, and erotic fairy tale of Princess Psyche, Prince Eros, and the winged stallion Chimera. Psyche was a princess from the Land of Today and longed for the Land of Tomorrow. She was born with two useless little wings with which she wished to soar to other realms. One day while at her father's palace, she saw in the ephemeral cloud shapes a knight on the blond winged steed called Chimera. As depicted on the binding, Chimera eventually became reality and in Psyche's death carried her off through the wind and stars to the lands of her dreams. 15.5 x 10.5 cm

**11-64.** S. H. de Roos, design for *De vrouwen kwestie, haar historische ontwikkeling en haar economische kant*, by Lily Braun, published by A. B. Soep, Amsterdam, 1902. 27 x 20 cm

**11-65.** Otto Eckmann, *Jugend* cover, 1896. Jugendstil graphics often blended curvilinear stylization with traditional realism. 30.5 x 22.8 cm

**11-66.** Hans Christiansen, *Jugend* cover, 1899. The stylized curves of the letterforms echo the curves of the illustration's flat shapes. 30.5 x 22.8

**11-67.** Peter Behrens, page design for *Jugend*, 1904. Evoking peacock feathers and Egyptian lotus designs, an abstract column rises between two columns of textura-inspired type. 30.5 x 22.8 cm

**11-68.** Peter Behrens, *The Kiss*, 1898. This six-color woodcut, controversial for its androgynous imagery, was first reproduced in *Pan* magazine. 27.2 x 21.7 cm

**11-69.** Otto Eckmann, cover for an Allgemeine Elektrizitäts-Gesellschaft catalogue, 1900. Brush-drawn lettering and ornaments express the kinetic energy of electricity.

**11-70.** Otto Eckmann, type specimen for *Eckmann Dekorative Schrift*, 1901. The blending of contradictory influences—medieval, Asian, and art nouveau—produced an extremely popular type family, Eckmannschrift, which included Decorative Scripts. Various sizes

[11-71. Peter Behrens, trademark for Insel-Verlag, 1899. The ship in a circle perched on art nouveau waves typifies Jugendstil trademark design. Various sizes](#)

[11-72. Adolfo Hohenstein, Bitter Campari poster, 1901. 300 x 150 cm](#)

[11-73. Leopoldo Metlicovitz, Calzaturificio di Varese poster, 1913. This classic Metlicovitz poster exudes an optimistic elegance. 140 x 100 cm](#)

[11-74. Giovanni Mataloni, Brevetto Auer poster, 1895. 100 x 70 cm](#)

[11-75. Marcello Dudovich, Bitter Campari poster, 1901. The message is unambiguous as Dudovich equates sensual pleasure with that derived from Bitter Campari. 100 x 150 cm](#)

[11-76. Franz Laskoff, Monte Tabor poster, 1900. 140 x 100 cm](#)

[11-77. Leonetto Cappiello, Cinzano poster, 1910. Capiello's posters consistently display a joyful and exuberant energy. 150 x 105 cm](#)

## [Chapter 12](#)

[12-1. Frank Lloyd Wright, first chapter opening spread for \*The House Beautiful\*, 1896-97. An underlying geometric structure imposed a strong order upon the intricacy of Wright's textural design. 29.8 x 48.3 cm](#)

[12-2. Margaret Macdonald, bookplate design, 1896. Reproduced in \*Ver Sacrum\* \(Sacred Spring\) in 1901 as part of an article on the Glasgow group, this design depicts Wisdom protecting her children within the leaflike shelter of her hair before a symbolic tree of knowledge, whose linear structure is based on Macdonald's metalwork. 8 x 5.5 cm](#)

[12-3. Margaret and Frances Macdonald with J. Herbert McNair, poster for the Glasgow Institute of the Fine Arts, 1895. The symbolic figures have been assigned both religious and romantic interpretations. 237.5 x 92.7 cm](#)

[12-4. Charles Rennie Mackintosh, poster for the \*Scottish Musical Review\*, 1896. In this towering image that rises 2.5 meters above the spectator, complex overlapping planes are unified by areas of flat color. The white halo and birds around the figure create a strong focal point. The highly unorthodox design was not enthusiastically received in Glasgow art circles but was widely acclaimed in Germany and Austria. 246.4 x 99.1 cm](#)

[12-5. Jessie Marion King, double title pages for William Morris's \*The Defence of Guenevere\*, 1904. Vigorous energy and fragile delicacy, seemingly contradictory qualities, characterize King's work. 16.5 x 11.4 cm](#)

[12-6. Talwin Morris, binding for \*The Book of the Home\*, No. 3, 1900. Morris applied his generic style to widely diverse publications. 15.9 x 10.2 cm](#)

[12-7. Talwin Morris, bindings for the Red Letter Shakespeare series, c. 1908. A standardized format and subtle graphic lyricism were achieved in](#)

economical commercial editions. 18.1 x 10.8 cm

**12-8.** Talwin Morris, page ornaments from the Red Letter Shakespeare series, c. 1908. The name for this small, modestly priced set derives from its two-color printing with character names in red. Between the introduction and the play, each volume had a graceful black ornament with a red oval. 18.1 x 10.8 cm

**12-9.** Gustav Klimt, poster for the first Vienna Secession exhibition, 1898. The large open space in the center is unprecedented in Western graphic design. 63.5 x 46 cm

**12-10.** Koloman Moser, fifth Vienna Secession exhibition poster, 1899. A metallic gold-bronze figure and olive green background are printed on yellow-tone paper that forms the contour lines. 83.8 x 58 cm

**12-11.** Alfred Roller, cover design for *Ver Sacrum*, initial issue, 1898. Roller used an illustration of a tree whose growth destroyed its pot, allowing it to take root in firmer soil, to symbolize the Secession. 29.5 x 28.2 cm

**12-12.** Alfred Roller, cover design for *Ver Sacrum*, 1898. A stipple drawing of leaves becomes a frame for the lettering, which sits in a square that gives the impression of a collage element. 29.5 x 28.2 cm

**12-13.** Koloman Moser, cover design for *Ver Sacrum*, 1899. A stencil-effect technique for creating images has an affinity, in its reduction of the subject to black and white planes, with high-contrast photography. 29.5 x 28.2 cm

**12-14.** Alfred Roller, Koloman Moser, and Frederick Koenig, inside front cover advertisements for *Ver Sacrum*, 1899. All of the ads and the makeup of the whole page are carefully designed to avoid the graphic clutter and clash usually present when small ads are clustered together. 29.5 x 28.2 cm

**12-15.** Koloman Moser, illustration of a duchess and a page for Rainer Maria Rilke's poem "Vorfrühling" (Early Spring) from *Ver Sacrum*, 1901. Elemental geometric forms are repeated, building complex kinetic patterns. 24.5 x 23 cm

**12-16.** Alfred Roller (designer and illustrator), *Ver Sacrum* calendar for November 1903. An exuberant border brackets a seasonal illustration, "Letzte Blätter" (Last Leaves), and hand-lettered, rectangular numbers and letters. 24.5 x 23 cm

**12-17.** Various designers, personal monograms, 1902. Monograms designed by Secession artists were reproduced in a 1902 exhibition catalogue.

**12-18.** Koloman Moser, poster advertising Fromme's Calendar, 1899. Used by the client with color changes for fifteen years, Moser's design depicts a goddess of personal destiny holding a snake ring and hourglass, symbols for the eternal circle of life and the passing of time. 94.7 x 62.2 cm



**12-19.** Koloman Moser, poster for the thirteenth Vienna Secession exhibition, 1902. Mathematical patterns of squares and rectangles contrast with the circular forms of the figures and letterforms. 95 x 31.5 cm

**12-20.** Alfred Roller, poster for the fourteenth Vienna Secession exhibition, 1902. Dense geometric patterns animate the space. 83 x 30.8 cm

**12-21.** Alfred Roller, poster for the sixteenth Vienna Secession exhibition, 1902. Letters were reduced to curved corner rectangles with slashing curved lines to define each character. Three S shapes boldly move through the upper space containing heraldic images constructed from three shields. 95 x 31.5 cm

**12-22.** Berthold Löffler, poster for a theater and cabaret production of *Fledermaus*, c. 1907. Masked faces were simplified into elemental linear signs. 63.5 x 46 cm

**12-23.** Berthold Löffler, cover for *Die Fläche, 25 Plakatenwürfe aus der Schule Berthold Löffler* (The Facet, 25 Poster Sketches from the Berthold Löffler School, Vienna), c. 1908. 31 x 20 cm

**12-24.** Berthold Löffler, poster for a Vienna art exhibition, 1908. 36.5 x 49.5 cm

**12-25.** The registered trademark and monogram applied to products of the Vienna Workshops demonstrates the harmony of proportion, lyrical geometry, and clarity of form that characterize its designs.

**12-26.** Peter Behrens, title and dedication pages for *Feste des Lebens und der Kunst: eine Betrachtung des Theaters als höchsten Kultursymbols*, 1900. A sharp angularity characterizes the title page (left), framed by caryatids. On the right, a dedication to the Darmstadt artists' colony is ornamented with controlled curvilinear rhythms.

**12-27.** Peter Behrens, cover for *Dokumente des Modernen Kunstgewerbes ...* (Documents of Modern Applied Arts ...), 1901. The decorative geometric design and sans-serif lettering based on a square foreshadow art deco design of the 1920s and 1930s.

**12-28.** H. Berthold AG foundry, Akzidenz Grotesk typefaces, 1898-1906. An elegant system of weight contrast is achieved in these pioneering letterforms. Various sizes

**12-29.** D. Stempel AG foundry, Reform Grotesk, 1908. Stempel produced Reform Grotesk as an alternative to Akzidenz Grotesk.

**12-30.** Peter Behrens, Behrens Kursiv und Schmuck (Italics and Ornaments), Klingspor Type Foundry, 1907. An attempt to innovate typographic forms for the new era, Behrens Kursiv was an italic version of Behrens's first typeface, Behrensschrift, from 1901.

**12-31.** Peter Behrens, Behrens Antiqua, 1908. Behrens attempted to recapture the clarity and authority of Roman inscriptions.



[12-32.](#) These diagrams illustrate Dutch architect J. L. Mathieu Lauweriks's compositional theory elaborating grid systems from a square circumscribed around a circle.

[12-33.](#) Peter Behrens, poster for the Anchor Linoleum exhibition pavilion, 1906. Lauweriks's grid theory is applied to graphic design.

[12-34.](#) Peter Behrens, AEG trademark, 1907. The new mark was consistently applied to buildings, stationery, products, and graphics.

[12-35.](#) Peter Behrens, guidebook covers for the AEG pavilion at the German Shipbuilding Exhibition, 1908. A translation drawing reduces the architectural structure to flat planes. The lettering used here became a basis for the AEG visual identification system.

[12-36.](#) Peter Behrens, covers for *Mitteilungen Der Berliner Elektrizitätswerke* (Berlin Electric Works Magazine), 1908. Each issue used a different geometric pattern on the front cover, and the graphic theme was echoed by the back cover calendar design.

[12-37.](#) Peter Behrens, catalogue page for AEG teakettles, 1908. Permutations of the modular system of shapes, handles, materials, and textures are shown. Note the spatial division by rules to create zones of information.

[12-38.](#) Peter Behrens, AEG arc lamp catalogue page, 1907. Shape and proportion are inspired by ancient Greek vases.

[12-39.](#) Peter Behrens, AEG electric lamp poster, c. 1910. Geometric elements structure the space and signify the radiant energy of illumination. 67.6 x 52.7 cm

[12-40.](#) Peter Behrens (designer) and Karl Bernhard (structural engineer), poster for AEG Turbine Hall, 1909. Except for the identifying logo and name on the end of the roof, there is neither ornament nor embellishment. The structure and proportions are designed to suggest its function—a massive industrial factory engineered for the assembly of giant steam turbines. 67.6 x 52.7 cm

[12-41.](#) Peter Behrens, poster for a Deutsche Werkbund exhibition, 1914. The designer is an allegorical torchbearer, in keeping with the Werkbund view that design is an enlightening and humanizing social force. The subtitle reads, "Art in Craft, Industry, and Commerce—Architecture." 68 x 48 cm

[12-42.](#) Edward Johnston, Johnston's Railway Type, 1916. These elemental letterforms were prototypes for reductive design.

[12-43.](#) The London Underground symbol, revised by Edward Johnston in 1918, is shown in the 1972 version used today.

## Chapter 13

[13-1.](#) Pablo Picasso, *Nude*, c. 1906-7. The seeds of cubism are contained in the fragmentation of the figure and background spaces into abstracted geometric planes. 61.4 x 47.6 cm

**13-2.** Lege African mask, from what is now the Republic of Congo, undated. Abstracted geometric forms showed European artists a different approach to art and design.

**13-3.** Pablo Picasso, *Man with Violin*, 1911-12. In the analytical cubism phase, Picasso and Braque studied the planes of a subject from different vantage points, fractured them, and pulled them forward toward the canvas surface. The planes shimmer vibrantly in ambiguous positive and negative relationships one to another. 99.06 x 63.5 cm

**13-4.** Juan Gris, *Fruit Bowl*, 1916. Cubist planes move forward and backward in shallow space, while the vertical and diagonal geometry of a grid imposes order. 100.3 x 65.1 cm

**13-5.** Fernand Léger, *The City*, 1919. This monumental composition of pure, flat planes signifying the geometry, color, and energy of the modern city led its creator to say that “it was advertising that first drew the consequences” from it. 231.1 x 298.4 cm

**13-6.** Fernand Léger, pages from *La fin du monde*, 1919. The destruction of the earth begins when the angel on Notre Dame Cathedral blows her trumpet; mayhem is illustrated by falling names. 31 x 25 cm (single page)

**13-7.** Fernand Léger, page from *La fin du monde*, 1919. A whirlwind tour of the re-creation of the earth after the fall of man is illustrated by a pinwheel of lettering spelling “accelerated slow motion cinema.” 31 x 25 cm

**13-8.** Filippo Marinetti, cover for his first book, *Zang Tumb Tumb*, 1914. The title is a sound poem in itself: Reflecting his experience as a reporter during the Balkan war of 1912, it typographically expresses the sounds of gunfire. 20.4 x 12.2 cm

**13-9.** Filippo Marinetti, cover for *Les mots en liberté futuristes* (Futurist Words-in-Freedom), 1919. Here, the sounds of the words represent actions or things. 19.2 x 13 cm

**13-10.** Filippo Marinetti, “Montagne + Vallate + Strade x Joffre” (Mountains + Valleys + Streets x Joffre), foldout from *Les mots en liberté futuristes*, 1919. This poem “depicts” Marinetti’s journey, which included the war front (lower left), France (upper left), and a visit to Léger (top right). The futurist poets believed that the use of different sizes, weights, and styles of type allowed them to weld painting and poetry, because the intrinsic beauty of letterforms, manipulated creatively, transformed the printed page into a work of visual art. 34.6 x 24.5 cm

**13-11.** Filippo Marinetti, foldout from *Les mots en liberté futuristes*, 1919. Here, the confusion, violent noise, and chaos of battle explode above the girl reading her lover’s letter from the front. Marinetti’s experience in the trenches of war inspired this poem. 33.8 x 23.5 cm

**13-12.** Filippo Marinetti, “Une assemblée tumultueuse” (A Tumultuous Assembly), foldout from *Les mots en liberté futuristes*, 1919. 33 x 26.4 cm

**13-13.** Filippo Marinetti, cover for *Parole in libertà futuriste* (Futurist Words-in-Freedom), 1932. 24 x 23 cm

**13-14.** Filippo Marinetti, page from *Parole in libertà futuriste* (Futurist Words-in-Freedom), 1932. 24 x 23 cm

**13-15.** Ardengo Soffici, “BİFŞZF + 18 simultaneità a chimismi lirici,” 1915. Using type almost as a painterly medium, traditional verse is composed against clusters of modulating letterforms employed as pure visual form. Diagonal rules link the units and create rhythms from page to page. 45.3 x 33.2 cm

**13-16.** Lewis Carroll, typographic image, 1866. Unexpected and totally different from the rest of *Alice’s Adventures in Wonderland*, this graphic experiment in figurative typography has received both design and literary acclaim. 18.8 x 12.4 cm

**13-17.** Stéphane Mallarmé, pages from “Un coup de dés,” 1897. Mallarmé anticipated the formal and expressive typographic concerns that emerged in the twentieth century, when poets and painters became interested in the creative potential of the printed page. Roman and italic type are used to produce active contrasts. 32.6 x 25.4 cm

**13-18.** Guillaume Apollinaire, “Il pleut” (It’s Raining), from *Calligrammes*, 1918. Letterforms sprinkle figuratively down the page, relating visual form to poetic content. 24.8 x 16.2 cm

**13-19.** Guillaume Apollinaire, poem from *Calligrammes*, 1918. The typography becomes a bird, a water fountain, and an eye in this expressive design. 24.8 x 16.2 cm

**13-20.** Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912. The futurist painters sought to introduce dynamic motion, speed, and energy to the static, two-dimensional surface. 90.8 x 110 cm

**13-21.** Antonio Sant’Elia’s drawings for the new city of the future, 1914. These drawings were reproduced with Sant’Elia’s manifesto in *Lacerba*. After the war, many of his ideas about form were developed in architectural, product, and graphic design. 29.2 x 23.2 cm

**13-22.** Fortunato Depero, New Futurist Theater Company poster, 1924. Flat planes of vibrant color, diagonal composition, and angular repetitive forms produce kinetic energy. 140 x 100 cm

**13-23.** Fortunato Depero, cover for *Depero futurista*, 1927. Bound by massive aluminum bolts, this book expresses its status as a physical object. A gleam of light descends from the top bolt through the letters of the title. 24 x 36 cm

**13-24.** Fortunato Depero, page from *Depero futurista*, 1927. 24 x 32 cm

**13-25.** Hugo Ball, Dada poem, 1917. Sound and sight poems such as this expressed the Dadaist desire to replace man’s logical nonsense with an illogical nonsense.

**13-26.** Tristan Tzara and Ilja Zdanevich (1894-1974), cover of *Le Coeur à*

barbe; Journal transparent (The Bearded Heart; Transparent Newspaper), no. 1, 1922. A casual organization of space has found illustrations randomly dispersed about the page with no particular communicative intent. 22.9 x 14.3 cm

13-27. Alfred Stieglitz, photograph of *The Fountain*, by Marcel Duchamp, 1917. When an object is removed from its usual context, we suddenly see it with fresh eyes and respond to its intrinsic visual properties. Various sizes

13-28. Marcel Duchamp, cover of *La septième face du dé* (The Seventh Face of the Die), by Georges Hugnet, 1936. 29.5 x 21.5 cm

13-29. Hannah Höch, *Da—dandy*, collage and photomontage, 1919. Images and materials are recycled, with both chance juxtapositions and planned decisions contributing to the creative process. 48.3 x 31 cm

13-30. Kurt Schwitters, *Allgemeines Merz Programm* (General Merz Program), c. 1924. 30.5 x 20.8 cm

13-31. Kurt Schwitters, untitled (*Grüne Zugabe*), probably 1920s. Material gathered from the streets, alleys, and garbage cans was washed and cataloged according to size and color for use as the raw material of art. 30.5 x 20.8 cm

13-32. Kurt Schwitters, *W W priimiitittii*, 1920. The Dada poets separated the word from its language context; these two poems are intended to be seen as pure visual form and read as pure sound. Intuitive but highly structured typography grew out of the initial random chance of early Dada poetry.

13-33. Kurt Schwitters, Théo van Doesburg, and Kate Steinitz, page from *Die Scheuche: Märchen*, 1922. In this modern fairy tale, type and image are wedded literally and figuratively as the *B* overpowers the *X* with verbiage. 20.5 x 24.5 cm

13-34. Kurt Schwitters, pages from *Merz 11*, 1924. Ads for Pelikan tusche and inks demonstrate Schwitters's growing interest in constructivism during the 1920s. *Merz* was first published in 1923 and continued with twenty-three more issues until 1932. Designers such as El Lissitzky and Jan Tschichold were often involved, but Schwitters remained its editor. 30.9 x 23.5 cm

13-35. Kurt Schwitters, stationery for consulting agency, 1927. 27.3 x 21.3 cm

13-36. John Heartfield, cover for *Deutschland Deutschland über alles*, by Kurt Tucholsky, 1927. This book cover is an early example of Heartfield's biting use of photomontage. 23.8 x 18.6 cm

13-37. John Heartfield, *AIZ* 9, no. 6, page 103, illustration attacking the press, 1930. A surreal head wrapped in newspaper appears over a headline: "Whoever reads the bourgeois press turns blind and deaf. Away with the stultifying bandages!" This accompanied an article on the misinforming editorial postures of the bourgeois press. 38.1 x 28 cm

**13-38.** John Heartfield, *AIZ* 11, no. 29, page 675, 1932. The headline, “Adolf, the Superman: Swallows gold and spouts rubbish,” is visualized by a photomontage X-ray of Hitler showing an esophagus of gold coins. This suggested that Hitler was largely backed by capitalist funding. 38.1 x 28 cm

**13-39.** John Heartfield, “Der Sinn des Hitlergrusses” (The Meaning of the Hitler Salute), cover for *AIZ* 11, no. 42, 1932. 38.1 x 28 cm

**13-40.** John Heartfield, “Der Sinn von Genf: Wo das Kapital lebt, kann der Friede nicht leben” (The Meaning of Geneva: Where Capital Lives, Peace Cannot Live), cover for *AIZ*, 1932. In Geneva crowds of demonstrators against fascism were shot with machine guns. 38.1 x 28 cm

**13-41.** John Heartfield, *AIZ* 13, no. 52, page 848, December 1934. With the text, “Oh Tannenbaum in Germany, how crooked are your branches,” a sickly tree symbolizes the ethos of the Third Reich. 38.1 x 28 cm

**13-42.** Wieland Herzfelde, page from *Neue Jugend*, 1917. Pages from this radical tabloid have a visual vitality of Dadaist origin. Heartfield’s brother Wieland often collaborated with him by writing texts. 64.1 x 51.7 cm

**13-43.** George Grosz, “Johannisnacht,” 1918, from *Ecco Homo*, 1923. 29 x 18 cm

**13-44.** Giorgio de Chirico, *The Philosopher’s Conquest*, late 1913–early 1914. De Chirico’s timeless poetry stops short of the bizarre or supernatural. 125.2 x 99.7 cm

**13-45.** Max Ernst, collage from *Une semaine de bonté* (A Week of Kindness), 1934. Photomechanical printing techniques obliterate cut edges, unifying the image. 26 x 20.8 cm

**13-46.** René Magritte, illustration for “Les Chants de Maldoror,” c. 1937. The surrealists defied our rational understanding of the world, and their vocabulary of pictorial and symbolic innovations began to seep into the mass media.

**13-47.** Salvador Dalí, “Down the Rabbit Hole,” from *Alice in Wonderland*, 1969. 43 x 29.2 cm

**13-48.** Joan Miró, from *Le courtisan grotesque* by Adrian de Monluc, comte de Cramail, c. 1974. 41.3 x 28.7 cm

**13-49.** Käthe Schmidt Kollwitz, “The Survivors Make War on War!” poster, 1923. This powerful antiwar statement was commissioned by the International Association of Labor Unions in Amsterdam. 34.9 x 49.5 cm

**13-50.** Wassily Kandinsky, *Improvisation No. 29*, 1912. Kandinsky defined an improvisation as a spontaneous expression of inner character having a spiritual nature. 106 x 97 cm

**13-51.** Paul Klee, *Fish Magic*, 1925. Images are reinvented into potent signs; color, form, and texture are delicately balanced into a cohesive composition; and the whole transmits a quiet poetry from a world

invented by the artist's imagination. 77.1 x 98.4 cm

**13-52.** Francis Bruguière, *Light Abstraction*, undated. By cutting and bending paper, Bruguière composed a photographic composition of forms moving in and out of space. 25.2 x 20.2 cm

**13-53.** Alvin Langdon Coburn, *The Octopus*, 1912. The visual design patterns of shape and tone became Coburn's subject as he viewed the world from unexpected vantage points. 31.8 x 41.8 cm

**13-54.** Man Ray, "Sleeping Woman," 1929. In this surreal image, solarization is used not just as a visual technique but also as a means to plumb the psychic experience. 16.5 x 21.6 cm

**13-55.** Man Ray, page from *Facile* (Easy), by Paul Éluard, 1936. 24.1 x 18.3 cm

**13-56.** Man Ray, *Gun with Alphabet Squares*, 1924. In this rayograph, multiple exposures and a shifting light source transform the photographic record of the gun and stencil letters into a new order of visual form. 29.5 x 23.5 cm

**13-57.** Man Ray, London Underground poster, 1932. This visual analogy between trademark and planet permits an unexpected application of surrealist dislocation to visual communications. 100.6 x 62.2 cm

## Chapter 14

**14-1.** The Beggarstaffs, poster for Kassama corn flour, 1894. Their straightforward style was firmly established in one of their earlier posters. 147 x 98 cm

**14-2.** The Beggarstaffs, poster for *Harper's Magazine*, 1895. The viewer brings closure by combining fragments into a symbolic image. 215.9 x 193 cm

**14-3.** The Beggarstaffs, unused poster design now known as "The Coachman," 1896. It was not uncommon during the 1890s to design posters that could become advertisements simply by inserting the client's name. 225 x 139.3 cm

**14-4.** The Beggarstaffs, poster for *Don Quixote*, 1896. Cut paper shapes produce a graphic image whose simplicity and technique were ahead of their time. Although the Beggarstaffs were amply paid for their work, the poster was never used. 193.04 x 196.2 cm

**14-5.** The Beggarstaffs, poster for *Robespierre*, 1896. As with the design for *Don Quixote*, the actor Sir Henry Irving was not pleased with his image and rejected the poster. 218.5 x 203.2 cm

**14-6.** William Nicholson, illustration from *An Alphabet*, 1897. The reductive simplicity of Beggarstaff posters is maintained. 39 x 32.2 cm

**14-7.** Dudley Hardy, theatrical poster for *A Gaiety Girl*, 1898. The actor and play title stand out dramatically against the red background. 196 x 104 cm



14-8. Lucian Bernhard, poster for Priester matches, c. 1905. Color became the means of projecting a powerful message with minimal information. 151.3 x 123.2 cm

14-9. Lucian Bernhard, poster for Stiller shoes, 1912. Against the brown background, dark letterforms, and black shoe, the inside of the shoe is intense red and the front of the heel is bright orange. 68.9 x 95.2 cm

14-10. Hans Rudi Erdt, poster for Never Fail safes, 1911. The military bearing of the security guard reflects the reliability of the company. 125 x 89.5 cm

14-11. Hans Rudi Erdt, poster for Opel automobiles, 1911. Pose, expression, and clothing signify the affluent customer for this automobile. Unlike Bernhard, who addressed the product being advertised, Erdt used a more subtle method. Here, for example, he shows only the driver and not the car itself. 69.5 x 96 cm

14-12. Julius Gipkens, poster for Heinemann's wicker furniture, undated. The dog and checkered cushion suggest hearth and home. 69 x 94 cm

14-13. Julius Klinger, poster for *Die Lustige Woche, Wochenschrift für Humor und Kunst*, (The Merry Week, Weekly Publication for Humor and Art), 1907. 71 x 96 cm

14-14. Julius Klinger, poster for Hermanns & Froitzheim clothing, 1910. 71 x 96 cm

14-15. Lucian Bernhard, Flinsch Type Foundry, Bernhard Antiqua, 1913. Bernhard's typefaces are characterized by rational and terse designs. Various sizes

14-16. Lucian Bernhard, trademark for Hommel Micrometers, 1912. Every shape and form in this figure is derived from Hommel's products.

14-17. Lucian Bernhard, trademark for Manoli cigarettes, 1910. A simple M in a circle suggests the minimalism of future trademarks.

14-18. Lucian Bernhard, poster for Manoli, 1910. Bernhard designed a number of posters for Manoli cigarettes. The name *Manoli* was derived from the name of the company owner's wife, Ilona Mandelbaum, in reverse. 70.5 x 95.9 cm

14-19. Emil Cardinaux, Zermatt poster, 1908. The Matterhorn emerges in all its splendor above the landscape and simple lettering below. 103.5 x 72.4 cm

14-20. Niklaus Stoecklin, Bi-Oro poster, 1941. Beneath a pair of sunglasses, the tube of sunscreen lotion becomes a nose. A leading advertising designer in Basel, Stoecklin eliminated all nonessential details from his posters, and only the merchandise was used to express the message. 127 x 90 cm

14-21. Herbert Leupin, poster for *Die Weltwoche*, 1949. A globe and a rolled up newspaper together form an exclamation point. 53.3 x 35.6 cm



14-22. Otto Baumberger, poster for the PKZ department store, 1923. The only indication of the store name is on the coat label. In the original printing, even the hairs of the coat are visible. 142.9 x 90.2 cm

14-23. Julius Klinger, poster for Germany's eighth bond drive, 1917. Eight arrows piercing a dragon remind citizens that their gifts have helped wound the enemy. 61 x 46 cm

14-24. Lucian Bernhard, poster for a war-loan campaign, 1915. A sharp militaristic feeling is amplified by the Gothic inscription, "This is the way to peace—the enemy wills it so! Thus subscribe to the war loan!" 64.8 x 46.4 cm

14-25. Lucian Bernhard, "Frauen!", poster, 1918. The women's liberation movement had already been active in Germany, but the war increased its momentum. This poster announced the first elections in Germany open to women. 68 x 99 cm

14-26. Julius Gipkens, poster for an exhibition of captured airplanes, 1917. A symbolic German eagle sits triumphantly upon the indicia of a captured allied aircraft. 137.2 x 92.7 cm

14-27. Hans Rudi Erdt, poster heralding German submarines, c. 1916. A powerful structural joining of type and image proclaimed, "U-Boats Out!" 137.2 x 92.7 cm

14-28. Otto Lehmann, poster for a war-loan campaign, undated. The lettering translates, "Support ourmen in field gray. Crush England's might. Subscribe to the war loan." 61 x 46 cm

14-29. Alfred Leete, poster for military recruiting, c. 1915. This printed sheet confronts the spectator with a direct gaze. 74.9 x 50.5 cm

14-30. Savile Lumley, "Daddy, what did YOU do in the Great War?" poster, 1914. The direct appeal to sentimentality and patriotism is illustrated in this family scene. 76.2 x 50.8 cm

14-31. James Montgomery Flagg, poster for military recruiting, 1917. Five million copies of Flagg's poster were printed, making it one of the most widely reproduced posters in history. 101 x 76 cm

14-32. Joseph C. Leyendecker, poster celebrating a successful bond drive, 1917. Leyendecker's slablike brushstrokes make this poster distinctive. 86.4 x 45 cm

14-33. J. Paul Verrees, poster promoting victory gardens, 1918. Private action—raising one's own food—is tied directly to the defeat of the enemy. 83.8 x 55.9 cm

14-34. Jesse Willcox Smith, poster for the American Red Cross, 1918. Public display of graphic symbols showing support for the war effort was encouraged. 68.6 x 52.7 cm

14-35. Edward Penfield, "Every Girl Pulling for Victory," poster, c. 1917. 137.2 x 91.9 cm

14-36. Ludwig Hohlwein, poster for men's ready-made clothing, 1908. The interplay between organic/geometric form and figurative/abstract images fascinated Hohlwein. 123.2 x 91.8 cm

14-37. Ludwig Hohlwein, "Starnbergersee," poster, 1910. 92.7 x 125.7 cm

14-38. Ludwig Hohlwein, fund-raising poster, 1914. A graphic symbol (the red cross) combines with a pictorial symbol (a wounded soldier) in an appeal with emotional power and strong visual impact. 101.5 x 63.5 cm

14-39. Ludwig Hohlwein, poster for the Deutsche Lufthansa, 1936. A mythological winged being symbolizes the airline, German victory in the Berlin Olympics, and the triumph of the Nazi movement. 137.2 x 92.7 cm

14-40. Ludwig Hohlwein, "Und Du?" (And You?), poster, 1932. In the elections of 1932 and 1933 this poster was used, with different slogans, by both the Steel Helmet and the German National People's parties. The German imperial flag serves as a backdrop for the sculptural head and helmet. 119.4 x 81.9 cm

14-41. Arturo Ballester, "Hail to the Heroes," poster, c. 1937. Ironically, this art deco-inspired poster for the anarchist National Confederation of Labor (CNT), Spain's largest trade union, is clearly influenced by Ludwig Hohlwein's 1936 Deutsche Lufthansa poster. 102 x 71 cm

14-42. Martinez Ortiz, "Discipline," poster, c. 1937. This Nationalist poster is a clear expression of brute power. 102 x 71 cm

14-43. E. McKnight Kauffer, poster for the *Daily Herald*, 1918. This poster was based on the designer's earlier futurist-and cubist-inspired print of flying birds. 99 x 150 cm (top section with image only)

14-44. E. McKnight Kauffer, poster for the London Underground, 1930. Lyrical muted colors capture the idyllic quality of the rural location. 150 x 97.2 cm

14-45. E. McKnight Kauffer, poster for the London Underground, 1930. Art deco is dominant in this poster suggesting the power of the London Underground. 101.x 63 cm

14-46. A. M. Cassandre, poster for the Paris newspaper *L'Intransigeant*, 1925. A pictographic image of Marianne, the symbolic voice of France, urgently shouts news received over telegraph wires. 120 x 160 cm

14-47. A. M. Cassandre, poster for the North Star Paris–Amsterdam night train, 1927. A magnificent abstract design conveys an intangible aspect of travel: distant destinations offer new experiences and hope for the future. Amsterdam hosted the Olympic Games in 1928, and this poster advocated rail travel for that event. 105 x 75 cm

14-48. A. M. Cassandre, poster for the train Express Nord, 1927. The spirit of art deco is clearly expressed by the image of the locomotive. 105 x 75 cm

14-49. A. M. Cassandre, poster for the ocean liner *L'Atlantique*, 1931.

The ship is constructed on a rectangle, echoing the poster's rectangular edges. 105 x 75 cm

14-50. A. M. Cassandre, poster for the Dutch ocean liner *Statendam*, 1929. Cassandre was immensely popular in the Netherlands, where he had numerous clients. 105 x 75 cm

14-51. A. M. Cassandre, poster for Dubonnet, 1932. The poster emphasizes the transition from looking to tasting to recognizing. 45.4 x 89.9 cm

14-52. A. M. Cassandre, Bifur typeface, 1929. Strokes from each letter are omitted; a linear shaded area restores the basic silhouette.

14-53. A. M. Cassandre, Acier typeface, 1936. In this unique design, each letter is half solid and half outlined.

14-54. A. M. Cassandre, Peignot typeface, 1937. This thick-and-thin sans serif replaces lowercase with small capitals having ascenders and descenders. Although Peignot was widely used during the 1930s and 1940s, it was never accepted as a text face, as Cassandre intended.

14-55. Jean Carlu, *Vanity Fair* cover, 1930. Stylized geometric heads evoke neon lights and cubism as they glow against a night sky. 31.8 x 25.4 cm

14-56. Paul Colin, poster for Lisa Duncan, 1935. The dancer's movements and the shape of a grand piano are united in a single art deco-inspired arrangement. 119.4 x 80 cm

14-57. Austin Cooper, poster for the Southern Railway, undated. Cubist rhetoric operates symbolically for mass communications, with fragments and glimpses of a Paris trip. 149 x 97.2 cm

14-58. Austin Cooper, poster for the London Underground, 1924. Color conveys the comfort of warmer temperatures in the underground railway during winter. 103.2 x 61 cm

14-59. Austin Cooper, poster for the London Underground, 1924. Color conveys the comfort of cooler temperatures in the underground railway during the summers. 103.2 x 61 cm

14-60. Joseph Binder, poster for the Vienna Music and Theater Festival, 1924. Figures are reduced to flat, geometric shapes, but the proportions and light-and-shadow planes retain a sense of naturalism. 100 x 67 cm

14-61. Heinz Schulz-Neudamm, cinema poster for *Metropolis*, 1926. The art deco idiom often conveyed unbridled optimism for machines and human progress, but here it turns darkly toward a future where robots replace people. 210.8 x 92.7 cm

14-62. Abram Games, poster to recruit blood donors, c. 1942. Placing the soldier inside the diagram of the blood bottle cements the connection between the donor's blood and the soldier's survival. 73.7 x 49 cm

## Chapter 15

- 15-1. David and Vladimir Burliuk, pages from *Vladimir Mayakovski: A Tragedy*, 1914. In an effort to relate visual form to meaning, Russian futurist graphic design mixed type weights, sizes, and styles. This proved to be a harbinger of Russian constructivism. 17.8 x 13.2 cm
- 15-2. Ilja Zdanevich, insert cover of *Milliork*, by Aleksei Kruchenykh, 1919. Zdanevich's cover illustrates the influence of Dada and futurism on the Russian avant-garde. 22.5 x 15 cm
- 15-3. Ilja Zdanevich, pages from *Le-Dantyu as a Beacon*, 1923. The Burliuk brothers and the Dadaists and futurists inspired Zdanevich's playscript design, the lively movements of which are created by mixing type sizes and styles and building letters from letterpress ornaments. 19 x 14 cm page
- 15-4. Vladimir Vladimirovich Mayakovski, ROSTA Window poster, c. 1921. Such simple posters spread the Bolshevik message to the largely illiterate population. 63.8 x 45.3 cm
- 15-5. Kasimir Malevich, *Black Square*, c. 1913. A new vision for visual art, it is as far removed as possible from the world of natural forms and appearances. 79.5 x 79.5 cm
- 15-6. Kasimir Malevich, *Suprematist Composition*, 1915. A symphonic arrangement of elemental shapes of luminous color on a white field becomes an expression of pure feeling. 88 x 70.5 cm
- 15-7. Kasimir Malevich, cover of *Pervyi tsikl lektsii*, by Nikolai Punin, 1920. A suprematist composition is combined with typography. 21.2 x 14 cm
- 15-8. El Lissitzky, *PROUN 23, no. 6*, 1919. Lissitzky developed visual ideas about balance, space, and form in his paintings, which became the basis for his graphic design and architecture. 52 x 77 cm
- 15-9. El Lissitzky, "Beat the Whites with the Red Wedge," 1919. The Bolshevik army emblem, a red wedge, slashes diagonally into a white sphere signifying Aleksandr Kerensky's "white" forces. The slogan's four words are placed to reinforce the dynamic movement. 49 x 69 cm
- 15-10. El Lissitzky, cover for *Veshch*, 1922. Mechanical drawing instruments were used to construct geometric letterforms in a different style for each title; small typeset type was pasted in for plating. 31 x 23.5 cm
- 15-11. El Lissitzky, title page for *Veshch*, 1922. Lissitzky searched for a geometric organizational system relating type, geometric elements, and photographs as elements in a whole. These goals were achieved by 1924. 31 x 23.5 cm
- 15-12. El Lissitzky, layout for a *Broom* cover, vol. 5, no. 3, 1922. Isometric perspective letterforms are upside down and backward in the second title presentation, achieving a subtle vitality in a rigorously symmetrical design. 27.9 x 20 cm

- 15-13. El Lissitzky, advertisement for Pelikan ink, 1924. This photogram was produced in the darkroom by placing objects directly on the photographic paper and then making the exposure by flashing a light held to the left. 21.3 x 14.9 cm
- 15-14. El Lissitzky, cover of *For the Voice*, by Vladimir Mayakovsky, 1923. In contrast to the *Veshch* cover, constructed on a diagonal axis, here a rigid right angle is animated by the counterbalance of the *M* and circles. 26 x 18.9 cm
- 15-15. El Lissitzky, pages from *For the Voice* showing illustration for the poem “Left March,” by Vladimir Vladimirovich Mayakovsky, 1923. The monumental presence of Lissitzky’s dynamic word images belies the small size of this book. 26 x 18.9 cm page
- 15-16. El Lissitzky, pages from *For the Voice*, by Vladimir Vladimirovich Mayakovsky, 1923. The poem title “Order for the Army of the Arts” appears on the right page opposite a dynamic constructivist design. 26 x 18.9 cm page
- 15-17. El Lissitzky, book cover for *The Isms of Art*, 1924. Complex typographic information is organized into a cohesive whole by the construction of structural relationships. 26.7 x 20.3 cm
- 15-18. El Lissitzky, title page for *The Isms of Art*, 1924. The graphic spirit achieved by medium-weight sans-serif type, mathematical division of the space, white areas, and bold rules established a typographic standard for the modern movement. 26.7 x 20.3 cm
- 15-19. El Lissitzky, text format for *The Isms of Art*, 1924. Rigorous verticals separate German, French, and English texts, and horizontal bars emphasize an important introductory quotation. 26.7 x 20.3 cm
- 15-20. El Lissitzky, pictorial spread from *The Isms of Art*, 1924. The grid systems of the preceding typographic pages are echoed in the placement of the images, which are one, two, and three columns wide. 26.7 x 20.3 cm
- 15-21. El Lissitzky, cover of *Zapisky poeta* (Notes of a Poet), by Ilia Selvinskii, 1928. Using photomontage, Lissitzky combined positive and negative images of the poet. 17.5 x 12.5 cm
- 15-22. El Lissitzky, cover of *Arkhitektura* (Architecture), 1927. The strong structural properties of the composition suggest Lissitzky’s architectural training. 24.2 x 17 cm
- 15-23. El Lissitzky, exhibition poster, 1929. In this stark, powerful image, the youth of a collective society are cloned into an anonymous double portrait above the exhibition structure designed by Lissitzky. 126.4 x 90.5 cm
- 15-24. El Lissitzky, letter to Katherine Dreier, 1926. Lissitzky’s letterhead was also a constructivist statement. 27.3 x 21.3 cm
- 15-25. Alexander Rodchenko, cover for *Novyi lef*, no. 1, 1923. The

masthead logo is printed in tight registration, with the top half of the letterforms in red and the bottom half in black. 23.2 x 15.6 cm

15-26. Alexander Rodchenko, cover for *Novyi lef*, no. 2, 1923. In this early photomontage the entire image is crossed out, negating the old order; young children symbolize the new society. 23.2 x 15.6 cm

15-27. Alexander Rodchenko, cover for *Novyi lef*, no. 3, 1923. A biplane bearing the magazine logo drops a fountain-pen bomb at a gorilla representing the traditional arts of the czarist regime. 23.2 x 15.6 cm

15-28. a–c. Alexander Rodchenko, paperback book covers for the Jim Dollar series, 1924. Consistency is achieved through a standardized format; montages illustrate each story. 17 x 12.4 cm

15-29. Salomon Telingater, cover for *Slovo predstavliaetsia Kirsanovu* (The Word Belongs to Kirsanov), by K. Kirsanov, 1930. The author's whimsy is reflected in Telingater's rollicking typography, which changes tune, tempo, and key as it flows down the page. 20 x 9.5 cm

15-30. Georgii and Vladimir Augustovich Stenberg, film poster for *The Man with the Movie Camera*, 1929. Spatial dislocation is achieved by extreme perspective, circular type, and the fragmented figure of a woman's body. 41.1 x 26.1 cm

15-31. Georgii and Vladimir Augustovich Stenberg, film poster for *The Eleventh Year of the Revolution*, 1928. The images reflected in the worker's glasses illustrate the development of Soviet industry. 39.9 x 26.8 cm

15-32. Georgii and Vladimir Augustovich Stenberg, film poster for *The General*, 1929. The Stenberg brothers produced this clever poster for an American film, starring Buster Keaton, about a Civil War soldier who repeatedly crossed the front lines in a locomotive 43.5 x 27.8 cm

15-33. Gustav Klutsis, design for Spartakiada postcard, 1928. Using photomontage, Klutsis designed this to promote a large sporting event. 35.2 x 24 cm

15-34. Gustav Klutsis, "We Will Repay the Coal Debt to the Country," poster, 1930. 104.1 x 74.3 cm

15-35. Gustav Klutsis, "Everyone Must Vote in the Election of Soviets," series poster, 1930. This same montage was used for various campaigns. 119 x 84.5 cm

15-36. Gustav Klutsis, "In the Storm of the Third Year of the Five-Year Plan," poster, 1930. The figures of three factory workers are superimposed to express the energy of the developing five-year plan. 103 x 75 cm

15-37. Vladimir Vasilevich Lebedev, book cover, *Tsirk*, 1928. 28 x 22 cm

15-38. Vladimir Vasilevich Lebedev, book spread, *Tsirk*, 1928. 28 x 22 cm page



15-39. Vladimir Vasilevich Lebedev, book spread, *Tsirk*, 1928. 28 x 22 cm page

15-40. Piet Mondrian, oil on canvas, *Composition with Red, Yellow, and Blue*, 1927. 40 x 50.5 cm

15-41. Théo van Doesburg and Laszlo Moholy-Nagy, book cover, 1925. The essence of De Stijl is conveyed. 23 x 18 cm

15-42. Bart van der Leek, layout for Batavier Line poster, 1915-16. In a series of preliminary layouts, Van der Leek attempted to bring order to the design by dividing the space into rectangles. This was a radical approach considering the typical travel posters of that time. 69.1 x 101 cm

15-43. Bart van der Leek, Batavier Line poster, 1916. Flat pure color and bold horizontal and vertical spatial divisions build the design. Because of World War I, this poster could not be used: the shipping lines between the Netherlands and the United Kingdom were severed. When it was eventually employed during the 1920s the text and colors were changed, infuriating Van der Leek. This example is the second printing of the poster and not the original design of the artist. 72.4 x 108.9 cm

15-44. Vilmos Huszár, cover design for *De Stijl*, 1917. Huszár combined his composition with type and Van Doesburg's logo to create a concise rectangle in the center of the page. 26 x 19.1 cm

15-45. Vilmos Huszár, title pages for *De Stijl*, 1918. Huszár presented a positive/negative figure/ground study in spatial relationships. Restrained typography marked Apollinaire's death. 26 x 19.1 cm

15-46. Théo van Doesburg, cover for *De Stijl*, 1922. Type is asymmetrically balanced in the four corners of an implied rectangle. *De Stijl* is combined with the letters *N* and *B*, which indicated *Nieuwe Beelden* (New Images). 21 x 26 cm

15-47. Théo van Doesburg, advertisements and announcements from *De Stijl*, 1921. Five messages are unified by a system of open bars and sans-serif typography. 21 x 26 cm

15-48. Théo van Doesburg, cover for *Klassiek, Barok, Modern* (Classic, Baroque, Modern), 1920. For this book cover, Van Doesburg used his own letterforms. 22.5 x 14.5 cm

15-49. Théo van Doesburg and Kurt Schwitters, "*Kleine Dada Soirée*," poster, 1922. This poster illustrates the Dada side of Van Doesburg's artistic personality. 30.2 x 27.9 cm

15-50. Théo van Doesburg, Dadaist poetry from *De Stijl*, 1921. Type size, weight, and style can be interpreted vocally when reading the poem aloud. 21 x 26 cm

15-51. El Lissitzky, cover of *De Stijl*, 1922. Van Doesburg invited Lissitzky to design and edit an issue of *De Stijl* that reprinted the original Russian publication "A Tale of Two Squares" in Dutch. 21 x 26 cm

15-52. Gerrit Rietveld, model for the Schroeder House, Utrecht, 1924. A



new architecture is composed of planes in a square.

**15-53.** J. J. P. Oud, façade of the Café de Unie, Rotterdam, 1925. Oud successfully resolved problems of structure, signage, and identification. Architectural and graphic forms of contrasting color and scale are ordered into a harmonious balance.

**15-54.** Bart Anthony van der Leek, exhibition poster, 1919. Moored in pictorial art, Van der Leek diverted De Stijl's vocabulary toward elemental images. 83 x 33 cm

**15-55.** Bart Anthony van der Leek, "Het vlas" (The Flax), 1941. This is a page from a children's story by Hans Christian Andersen. 24.8 x 17.8 cm

**15-56.** H. T. Wijdeveld, title page for *Wendingen*, no. 7-3, "The Lifework of Frank Lloyd Wright, part IV," after a design by Frank Lloyd Wright, 1925. 33 x 33 cm

**15-57.** H. T. Wijdeveld, Internationale Economisch-Historische Tentoonstelling (International Economic Historical Exhibition), poster, 1929. This poster reflects the brick architecture of the Amsterdam School. 64.8 x 50.2 cm

**15-58.** El Lissitzky, cover for *Wendingen*, no. 4-1, lithograph after a drawing by El Lissitzky, 1921. Lissitzky came to Germany from Russia at the end of 1921, and there is no indication that he traveled to the Netherlands before the end of 1922. It is possible that Adolf Behne, a close friend of Lissitzky, asked Wijdeveld to give Lissitzky this commission, because of his dire straits at the time. 33 x 33 cm page

**15-59.** Vilmos Huszár, "Diego Rivera," cover for *Wendingen*, no. 10-3, 1929. The forms on this cover are inspired by Aztec architecture, and the colors are those of the Mexican national flag. 33 x 33 cm page

**15-60.** Henryk Berlewi, exhibition poster, 1925. This early application of *mechano-faktura* principles to graphic design is for an exhibition held in a Warsaw automobile showroom. 24.8 x 19.4 cm

**15-61.** Henryk Berlewi, Plutos Chocolates brochure, page 6, 1925. Copywriter Aleksander Wat collaborated closely with Berlewi to integrate text and form. 21 x 21 cm

**15-62.** Wladyslaw Strzeminski, cover for *Z ponad*, a collection of poems by Julian Przybos, 1930. The cover design is indicative of Strzeminski's background as a constructivist painter. 21.6 x 19.1 cm

**15-63.** Ladislav Sutnar, cover design for *Ženění a vdávání* (Getting Married), one of several whimsical designs for plays by George Bernard Shaw, 1929. The triangle creates a strong focal point, unifies the silhouette figures, and becomes the main structural element in a delicately balanced composition. 19 x 14.2 cm

**15-64.** Ladislav Sutnar, cover design for *Samuel hledající* (Samuel the Seeker), 1931. Sutnar uses photomontage and directional text to create strong composition. 25.2 x 17.8 cm

**15-65.** Ladislav Sutnar, cover of *Nejmenší dum* (Minimum Housing), 1931. 19 x 14.2 cm

**15-66.** Karel Teige, cover for *Disk*, no. 1, 1923. *Disk* was one of several avant-garde publications edited and designed by Teige. 25 x 18.1 cm

**15-67.** Karel Teige, cover for *Moderní architektura v československu* (Modern Czechoslovakian Architecture), 1930. 23 x 19 cm

**15-68.** Laszlo Moholy-Nagy, cover design for *i10*, 1929. The designer saw type as form and texture to be composed with a rectangle, lines, and spatial intervals to achieve dynamic equilibrium. Clarity of communication and harmony of form are achieved. 29.5 x 21 cm

**15-69.** Laszlo Moholy-Nagy, title page spread for *i10*, 1927. The printer was deeply disturbed by this design, with its words running vertically, bold sans-serif type placed into serif text for emphasis, bullets separating paragraphs, and bold bars next to page numbers. 29.5 x 21 cm

## Chapter 16

**16-1.** Lyonel Feininger, *Cathedral*, 1919. This woodcut was printed on the title page of the Bauhaus Manifesto. 30.5 × 17.8 cm

**16-2.** Attributed to Johannes Auerbach, first Bauhaus seal, 1919. The style and imagery of this seal—chosen in a student design competition—express the medieval and craft affinities of the early Bauhaus.

**16-3** Johannes Itten and Friedl Dicker (1898-1944), page from *Utopia: Documente der Wirklichkeit* (Utopia: Documents of Reality), 1921. This is a page from an early Bauhaus publication. 32.4 × 23.5 cm

**16-4** Oscar Schlemmer, later Bauhaus seal, 1922. Comparison of the two seals demonstrates how graphic designs express ideas; the later seal connotes the emerging geometric and machine orientation.

**16-5** Joost Schmidt, Bauhaus exhibition poster, 1923. Echoes of cubism, constructivism, and De Stijl provide evidence that the Bauhaus became a vessel in which diverse movements were melded into new design approaches. This poster shows the influence of Oskar Schlemmer, then a master at the Bauhaus. The opening of the exhibition was postponed until August, and two pieces of paper were pasted on with the corrected dates. This example is the unaltered version. 68.6 × 48.3 cm

**16-6** Herbert Bayer, cover design, *Staatliches Bauhaus in Weimar, 1919-1923*, 1923. Geometrically constructed letterforms printed in red and blue on a black background are compressed into a square. 25.4 × 24.8 cm

**16-7** Laszlo Moholy-Nagy, title page, *Staatliches Bauhaus in Weimar, 1919-1923*. This page structure is based on a rhythmic series of right angles. Stripes applied to two words create a second spatial plane. 25.4 × 24.8 cm

**16-8** Laszlo Moholy-Nagy, proposed title page for *Broom*, 1923. This inventive design for the avant-garde magazine shows how thoroughly Moholy-Nagy understood cubism and Lissitzky. 27 × 18 cm

**16-9** Laszlo Moholy-Nagy, “Pneumatik” poster for tires, 1923. Hand-drawn letterforms and a photograph are integrated into an immediate and unified communication. 21.3 × 14.9 cm

**16-10** Laszlo Moholy-Nagy, *Chairs at Margate*, 1935. The juxtaposition of two images creates a contrast of pattern and texture and introduces a process of change into the two-dimensional image. Various sizes

**16-11** Laszlo Moholy-Nagy, photogram, 1922. Light itself becomes a malleable medium for generating design and form. 23.9 × 17.9 cm

**16-12** Laszlo Moholy-Nagy, *The World Foundation*, 1927. In this satirical photoplastic, Moholy-Nagy shows “quack-clacking super-geese [pelicans]” observing “the simplicity of the world constructed as a leg show.” 23.9 × 17.9 cm

**16-13** Walter Gropius, Dessau Bauhaus building, 1925-26. This architectural landmark has a series of parts—workshop (shown here), classroom, dormitory, and administrative structures—unified into a whole.

**16-14** Herbert Bayer, symbol for the Kraus stained glass workshop, 1923. A square is divided by a horizontal line into two rectangles. The top rectangle has the three-to-five ratio of the golden mean. Each rectangle formed is then divided with a vertical to form a square and a smaller rectangle. A harmony of proportion and balance is achieved by minimal means with the obvious influence of De Stijl.

**16-15** Herbert Bayer, proposed streetcar station and newsstand, 1924. A concise modular unit, designed for economical mass production, combines an open waiting area, newsstand, and rooftop advertising panels.

**16-16.** Herbert Bayer, cover for *Bauhaus* magazine, 1928. A page of typography joins the designer’s tools and basic geometric forms in a photographic still life. Composed before a camera instead of at a drawing board, this cover achieves a rare integration of type and image. 29.8 × 22 cm

**16-17.** Laszlo Moholy-Nagy, brochure cover for the series of fourteen Bauhaus books, 1929. Two photoprints of metal type are collaged together to create an unusual spatial configuration. Colored ink is printed on the numeral 14. 14.8 × 21 cm

**16-18.** Laszlo Moholy-Nagy, dust jackets for three Bauhaus books, 1924-30. The jacket for volume 8 is devoted to photography and film; 12 and 14 represent modern architecture. 23 × 18 cm

**16-19.** Herbert Bayer, banknote for the State Bank of Thuringia, 1923. Germany’s rampant postwar inflation necessitated large-denomination banknotes. Black type overprints a violet rectangle, lines, and a textural repetition of the denominations. 6.9 × 14 cm

**16-20.** Herbert Bayer, universal alphabet, 1925. This experiment in reducing the alphabet to one set of geometrically constructed characters

maximizes differences between letters for greater legibility. The lower letterforms show different weights. Later variations include bold, condensed, typewriter, and handwriting styles. 22.5 × 30.6 cm

**16-21** Herbert Bayer, exhibition poster on the occasion of Kandinsky's sixtieth birthday, 1926. Type and image are arranged in a functional progression of size and weight from the most important information to supporting details. 48.3 × 63.5 cm

**16-22** Herbert Bayer, exhibition poster for *Europäisches Kunstgewerbe 1927* (European Arts and Crafts 1927). Bayer used a modular grid to subtly create a dynamic composition. 87.6 × 58.1 cm

**16-23** Joost Schmidt, *Bauhaus* magazine cover, 1929. This format allows effective use of varying image size and shape in the lower two-thirds of the cover. 29.8 × 22 cm

**16-24** Jan Tschichold, poster for a graphic art exhibition, 1919. Symmetry and historical letterforms characterize Tschichold's youthful work. 68 × 48.5 cm

**16-25** Jan Tschichold, display poster for a publisher, 1924. One of Tschichold's earliest attempts to apply modern design principles, printed in black and gold, proclaims, "Books by Philobiblon are available here in Warsaw." 37.7 × 37 cm

**16-26** Jan Tschichold, cover for "Elementare Typographie" insert, 1925. A sparse, open functionalism is achieved. 31 × 23.5 cm

**16-27** Jan Tschichold, pages from "Elementare Typographie," 1925. Bold rules punctuate the space, and Tschichold's essay explains the new approach. 31 × 23.5 cm

**16-28** Jan Tschichold, pages from "Elementare Typographie," 1925. Illustrated by Lissitzky's work, Russian constructivist design is explained. 31 × 23.5 cm

**16-29** Jan Tschichold, title page for his book *Die neue Typographie*, 1928. This book clearly delineated Tschichold's new approach to typography. 21.3 × 19.6 cm

**16-30** Jan Tschichold, brochure for his book *Die neue Typographie*, 1928. This brochure functions as a remarkable didactic example of the principles Tschichold was advocating and demonstrates that advertising could adhere to sound typographic principles. 28.4 × 21 cm

**16-31** Jan Tschichold, advertisement, 1932. Asymmetrical balance, a grid system, and a sequential progression of type weight and size determined by the words' importance to the overall message are aspects of this design. This was in sharp contrast to the characteristic advertisements of the period.

**16-32** Jan Tschichold, cinema poster for *Die Hose* (The Trousers), 1927. The space is divided into dynamic red and white planes, with forms aligned and balanced on a diagonal axis. 119.7 × 84.1 cm

**16-33** Jan Tschichold, exhibition poster for *Der Berufsphotograph* (The Professional Photographer), 1938. One of Tschichold's last works based on the principles of the new typography, this poster uses a photographic negative. 63.5 × 90.5 cm

**16-34** Jan Tschichold, exhibition poster for *Konstruktivism* (Constructivism), 1937. Black type and a sand-colored circle are used to achieve an economy of means and perfection of balance appropriate to the subject. This poster is close to the end of Tschichold's adherence to the new typography and represents the pinnacle of his achievement in this area. 90.5 × 63.5 cm

**16-35** Jan Tschichold, brochure cover for *The Pelican History of Art*, 1947. The classical symmetry of this design has a power and subtlety rivaling Roman inscriptions and the best work of Baskerville and Bodoni. 30.5 × 24.8 cm

**16-36** Jan Tschichold, paperback book cover, 1950. This series format evokes designs and prints of Shakespeare's era. 18 × 11 cm

**16-37** Eric Gill, the Gill Sans type family, 1928-30. This typeface has been widely used, especially in England. Although a sans-serif typeface, the basis for Gill Sans can be traced to Trajan's column and Caroline minuscules. Various sizes

**16-38** Eric Gill, page from *The Four Gospels*, 1931. Descending type sizes, all capitals on opening lines, unjustified right margins, and initial capitals integrated with illustrations are forged into a unified whole. 33.6 × 24.8 cm

**16-39** Paul Renner, Futura typefaces, 1927-30. The extensive range of sizes and weights provided vigorous contrasts for printers and designers who adopted the new typography. Various sizes

**16-40** Rudolf Koch, Kabel light, c. 1928. A series of ads introduced Kabel's range of weights to German designers and printers. Various sizes

**16-41** Stanley Morison (typographic adviser), the *London Times*, 3 October 1932. Even the 120-year-old masthead fell victim to the redesign that introduced Times New Roman. Various sizes

**16-42** Gerd Arntz and Otto Neurath, "Gesellschaftsgliederung in Wien" (Social Stratification in Vienna) chart, 1930. 46 × 31 cm (reproduced in various sizes)

**16-43** Henry C. Beck, map for the London Underground, 1933. By depicting a schematic concept of the subway lines rather than a conventional map, Beck simplified the communication of information for the subway rider. 15.2 × 22.6 cm

**16-44** Piet Zwart, advertisement for the Laga Company, 1923. The influence of De Stijl principles is evident in Zwart's earliest graphics. 7.9 × 11.4 cm

**16-45** Piet Zwart, folder, 1924. Order is achieved in a complex

[communication by the rhythmic repetition of diagonals, words, letters, rules, and the dingbat hand. 28.6 × 20.9 cm](#)

[16-46 Piet Zwart, advertisement for the NKF cableworks, 1926. Structured on dynamic verticals, this design is an example of how Zwart, functioning as his own copywriter, developed simultaneous visual and verbal solutions to the client's communication problem. 32 × 21.7 cm](#)

[16-47 Piet Zwart, pages from the NKF cableworks catalogue, 1928. Equilibrium is achieved by a yellow circle balancing a red wedge crossing the blue halftone of the NKF plant. The NKF plant area, overprinted by the red, becomes a purple halftone on a red background. 29.5 × 21 cm](#)

[16-48 Piet Zwart, pages from the NKF cableworks catalogue, 1928. This layout demonstrates Zwart's use of photographs as compositional shapes. 29.5 × 21 cm](#)

[16-49 Piet Zwart, page from the English-language NKF cableworks catalogue, 1926. Repetition and contrast reinforce the verbal message. 29.5 × 21 cm](#)

[16-50 Piet Zwart, personal logo, 1927.](#)

[16-51 H. N. Werkman, page 1 of the \*Next Call\*, no. 1, 1923. The impression of a lock plate from the side of a door suggests an uppercase E. 27.3 × 21.6 cm](#)

[16-52 H. N. Werkman, pages 2 and 3 of the \*Next Call\*, no. 4, 1924. Printed to commemorate Lenin soon after his death, the columns of Os and Ms suggest soldiers guarding a casket. 27.3 × 21.6 cm](#)

[16-53 H. N. Werkman, pages 4 and 5 of the \*Next Call\*, no. 4, 1924. Page 4 represents one of his best-known compositions using wood type. 27.3 × 21.6 cm](#)

[16-54 Paul Schuitema, brochure cover for the Berkel Model Z scales, before 1929. Arrows moving from the large word ZOO \(meaning "so"\) create a double headline: "So clear—every dash 5 grams" and "So small—20 centimeters \[wide\]." This brochure was printed by letterpress from typographic material assembled on the press bed from Schuitema's layout. 24.1 × 16.5 cm](#)

[16-55 Paul Schuitema, "Koopt A.N.V.V. Postzegels, Steunt het werk der Alg. Ned. Ver. Voor Vreemdelingen verkeer, een landsbelang," poster, 1932. The text promotes the sale of postage stamps in support of Dutch tourism. 29.2 × 35.2 cm](#)

[16-56 Willem Sandberg, \*Zomertentoonstelling\* \(Summer Exhibition\) poster, 1946. 92 × 61 cm](#)

[16-57 Willem Sandberg, page from \*Experimenta typographica\*, 1956. To illustrate the utility of jugs, Sandberg transformed the u in \*Kruges\* \(jugs\) into a vessel filled with blue letters. 22 × 14 cm](#)

[16-58 Willem Sandberg, page from \*Experimenta typographica\*, 1956. Sandberg's sensitive exploration of the negative space between](#)



letterforms became enormously influential with a generation of designers. 22 × 14 cm

**16-59** Willem Sandberg, cover for *Museum journal voor moderne kunst*, 1963. Sandberg designed contrasts between scale (large/small), color (red/blue/white), and edge (torn/sharp). 26 × 19 cm

**16-60** Willem Sandberg, pages from *Nu (Now)*, 1959. 25 × 25 cm

**16-61** Herbert Matter, Swiss tourism poster, 1934. Angular forms and linear patterns convey a sense of movement appropriate to winter sports. 102 × 64 cm

**16-62** Herbert Matter, Swiss tourism poster, 1935. The photographic montage has a graphic vigor signifying the spatial experience of mountain height. 104.1 × 83.8 cm

**16-63** Herbert Matter, poster for Pontresina, 1935. High and low camera angles accompany dramatic scale contrasts. 101.6 × 63.81 cm

**16-64** Walter Herdeg, poster for St. Moritz, 1936. Light and shadow create a lively composition conveying the thrills of skiing. St. Moritz's sun trademark becomes part of the photograph. 102 × 64 cm

## Chapter 17

**17-1** Walker Evans, untitled, 1936. Evans's Atlanta photograph contrasting decaying homes and Depression-era movie posters documents a chasm between reality and graphic fantasy.

**17-2** William Addison Dwiggins, title pages from *The Power of Print and Men*, 1936. This title shows Dwiggins's ornaments, his Metro and Electra typefaces, and his passion for subtle color combinations. 25 × 17.5 cm

**17-3** Merle Armitage, title page for *Igor Strawinsky*, edited by Merle Armitage, 1936. Hand-lettered sans-serif capitals by William Stutz dominate Armitage's striking double title page. 20.3 × 15 cm

**17-4** Lester Beall, cover for *PM*, 1937. This cover is evidence of Beall's growing interest in European modernism, and the color and diagonal typography suggest the influence of the Bauhaus and constructivism. However, his use of the nineteenth-century typeface on the lower left gives the design its own dimension. This issue contained an article on Beall's own graphic design. 20 × 13.6 cm

**17-5** Lester Beall, title pages from a promotional brochure, c. 1935. Victorian wood type contrasts with sans-serif type, and photography contrasts with drawing. 35.6 × 27.6 cm

**17-6** Lester Beall, poster for the Rural Electrification Administration, c. 1937. The benefits of electricity were presented through signs understandable to illiterate and semiliterate audiences. 101.6 × 76.2 cm

**17-7** Lester Beall, poster for the Rural Electrification Administration, c. 1937. Patriotic graphics and happy farm children imply a rural life improved by government programs. The stripes of the flag are echoed by



the wooden fence and imply a bond between farming and the nation. 101.6 × 76.2 cm

17-8 George Salter, cover design for Alfred Döblin's novel *Berlin Alexanderplatz*, 1929. Salter's skillful blend of calligraphy and illustration made this one of the best-known designs of modern German literature. 20.8 × 13 cm

17-9 George Salter, cover design for Frank Buck's *Fang and Claw*. The stark uppercase lettering of the title is contrasted with an image of an agile leaping black leopard. 23.2 × 15.2 cm

17-10 George Salter, cover for William Faulkner's novel *Absalom, Absalom!*, 1936. The humid atmosphere of the deep South is superbly implied by the calligraphy and illustration. Faulkner was especially pleased with the design. 20.3 × 14 cm

17-11 Erté, *Harper's Bazaar* covers, July 1929, March 1934, and November 1936. Erté's covers projected a sophisticated, continental image on the newsstand. 33.6 × 24.8 cm

17-12 Alexey Brodovitch (art director) and Man Ray (photographer), pages from *Harper's Bazaar*, November 1934. The condensed initial letter *R* on the text page echoes the vertical thrust of the photograph. 32.4 × 24.8 cm

17-13 Alexey Brodovitch, full-page advertisement in *Harper's Bazaar*, 1937. 32.4 × 24.8 cm

17-14 A. M. Cassandre, cover for *Harper's Bazaar*, October 1938. The eye and the lips imply feminine beauty. 32.4 × 24.8 cm

17-15 Alexey Brodovitch (art director) and Salvador Dalí (illustrator), pages from *Harper's Bazaar*, October 1938. The forms and texture of the experimental photograph are amplified and complemented by the typographic design. 32.4 × 24.8 cm

17-16 Alexey Brodovitch (art director) and Martin Munkacsi (photographer), editorial photographic spread from *Harper's Bazaar*, November 1935. Rejecting the conventions of the studio, Munkacsi allowed the natural movements of his models to suggest innovative possibilities. 32.4 × 24.8 cm

17-17 Alexey Brodovitch (art director) and Richard Avedon (photographer), editorial photographic spread from *Harper's Bazaar*, July 1950. Brodovitch's art direction is clearly seen in the cropping and use of size contrast. 32.4 × 24.8 cm

17-18 Alexey Brodovitch (art director), cover for *Harper's Bazaar*, 1939. American fashion is expressed by a feathered Statue of Liberty. 32.4 × 24.8 cm

17-19 Alexey Brodovitch (art director) and Herbert Matter (photographer), cover for *Harper's Bazaar*, June 1940. Brodovitch often used repetition as a design device, as with the round forms on the

butterfly wings and the eyes of the model. 32.4 × 24.8 cm

**17-20** Alexey Brodovitch (art director), cover for *Harper's Bazaar*, June 1951. In this striking cover the feeling of summer is captured by the bold colors. The cropping of the image draws attention to the beach clothing rather than the model herself. 32.4 × 24.8 cm

**17-21** Alexander Liberman (art director), cover for *Vu*, 1933. *Vu* was one of the first publications in which photography played a leading role, and it served as the inspiration for magazines such as *Life* and *Look* in the United States. 37 × 27 cm

**17-22** Alexander Liberman (art director), cover for *Vogue*, 1945. With surrealistic overtones, Liberman fuses an appeal for the Red Cross with high fashion. 32.4 × 24.8 cm

**17-23** Joseph Binder, poster for the New York World's Fair, 1939. America's embrace of modernism, technology, and global power is signified. 77.5 × 50.8 cm

**17-24** Joseph Binder, poster for A & P coffee, 1939. Flat shapes and airbrushed modulations create strong value contrasts, requiring the viewer to fill in the details of Binder's edited naturalism. 77.5 × 50.8 cm

**17-25** Designer unknown, *The Dictator*, WPA poster, c. 1936. One of many anonymous theater posters designed for the Works Progress Administration. 56 × 36 cm

**17-26** Designer unknown, *Mural Studies*, WPA exhibition poster, c. 1936. 56 × 36 cm

**17-27** Will Burtin, cover for *Architectural Forum*, 1940. Burtin gave graphic form to abstract ideas, such as the passage of time. 30.1 × 25.7 cm

**17-28** Will Burtin, cover for the first issue of *Scope*, 1941. To signify new "miracle drugs" under development, a color illustration is superimposed over a black-and-white photograph of a test tube. 27.9 × 22.2 cm

**17-29** A. M. Cassandre, advertisement for CCA, 1938. A strong statement—"Research, experience, and talent focused on advanced paperboard packaging"—is illustrated with near-hypnotic impact. 33 × 25.4 cm

**17-30** Jean Carlu, poster for the Office of Emergency Management, 1941. Visual and verbal elements are interlocked in an intense symbol of productivity and labor. This poster was based on a preliminary sketch by Charles Coiner, art consultant to the Office of Emergency Management, Division of Information. 76 × 102 cm

**17-31** John Atherton, poster for the U.S. Office of War Information, 1943. The placement of the two-part headline implies a rectangle; this symmetry is animated by the off-center placement of the white cross. 97 × 71 cm

**17-32** Joseph Binder, poster proposal for the U.S. Army Air Corps, 1941. Extreme spatial depth is conveyed by the scale change between the close-

up wing and aircraft formation. 101.6 × 76.2 cm

**17-33** E. McKnight Kauffer, poster promoting Allied unity, c. 1940. The Portuguese language headline translates, “We Fight for the Liberty of All.” 77 × 50 cm

**17-34** Ben Shahn, poster for the U.S. Office of War Information, 1943. A dire crisis is conveyed using the most direct words and imagery possible. 97.2 × 70.8 cm

**17-35** Herbert Bayer, cover for *PM*, December 1939/January 1940. This issue included articles on Bayer’s work, his design philosophy, and his ideas about typography. 20 × 14.6 cm

**17-36** Herbert Bayer, poster to encourage egg production, c. 1943. Black and white predominate, intensifying the muted primary colors. 60 × 90 cm

**17-37** Herbert Bayer, poster supporting polio research, 1949. The diagonal shaft of the test tube leads the eye from the red and blue headline to the flowing yellow light that is beginning to dawn, linking the elements in the same manner as the thick black bars of Bayer’s Bauhaus work. 113 × 73.7 cm

**17-38** Herbert Matter, advertisement for CCA, 1943. A unified complex of images suggests global scope, paperboard boxes, and food for troops in harsh environmental conditions. 33 × 25.5 cm

**17-39** Ben Cunningham (artist), Leo Lionni (art director), N. W. Ayer & Son (agency), CCA advertisement honoring Nevada, 1949. Artists commissioned to interpret their native state were given complete artistic freedom. 33 × 25.5 cm

**17-40** Herbert Bayer, CCA “Great Ideas” advertisement, 1960. Theodore Roosevelt’s admonition about threats to America found expression in a collage depicting affluence and decadence. 33 × 25.5 cm

**17-41** Alexey Brodovitch, cover for *Portfolio*, 1951. Screen tints produce the illusion that translucent rectangles of red and blue have been placed on the stencil logo. 33 × 27.3 cm

**17-42** Alexey Brodovitch, pages from *Portfolio*, 1951. A masterful scale shift occurs in the transition from the small, scattered cattle brands around the bull to the large cattle brands of the portfolio’s first page. 33 × 27.3 cm

**17-43** Alexey Brodovitch, pages from *Portfolio*, 1951. Two pages from the Mummer’s Parade foldout to reveal a dynamic cropping and juxtaposition of images. 33 × 27.3 cm

**17-44** Herbert Matter, cover for *Fortune*, October 1943. Here photograms and geometric shapes are combined with photographs of ball bearings to construct a forceful image. 35.5 × 28 cm

**17-45** Herbert Matter, advertisement for Knoll Associates, 1948. Photographs of organic chair components combine with flat yellow

“shadows” to generate the energy of a Calder mobile. Various sizes

**17-46** Herbert Matter, brochure covers introducing a Knoll chair, 1956. When the translucent cover page is turned, the strange wrapped object is revealed to be a chair and its occupant. Various sizes

**17-47** Herbert Matter, “Chimney Sweeper” advertisement for Eero Saarinen’s womb chair, c. 1955. This was Knoll’s longest-running advertisement, appearing in the *New Yorker* from 1958 until 1971. 30.5 × 22.9 cm

**17-48** Herbert Matter, Guggenheim Museum catalogue cover for an Alexander Calder exhibit, 1964. The letters of Calder’s name hang from the sky as pieces of a mobile. 28 × 21.4 cm

**17-49** George Giusti, cover for *Holiday*, April 1957. Created with collage and paint, his issue devoted to France is one of Giusti’s most powerful images. 34.5 × 27.5 cm

**17-50** Ladislav Sutnar, trademark for Sweet’s Catalog Service, 1942. Disarmingly simple, this mark has a beautifully harmonious figure-ground relationship.

**17-51** Ladislav Sutnar, title page for *Catalog Design Progress*, 1950. Bars and rectangles containing type become compositional elements to be balanced in dynamic equilibrium. 24.1 × 31.8 cm

**17-52** Ladislav Sutnar, page from *Catalog Design Progress*, 1950. These upper-right-hand corner designs are from five different catalogue systems. 24.1 × 31.8 cm

**17-53** Herbert Bayer, pages from the *World Geo-Graphic Atlas*, 1953. Planets are in scale with respect to each other and the sun; a photograph of a solar eruption and illustration of a solar eclipse appear on the right. 39.4 × 27.3 cm

**17-54** Herbert Bayer, page from the *World Geo-Graphic Atlas*, 1953. Color coding, symbols, cross sections, maps, and illustrations provide a visual inventory of earth resources. 39.4 × 27.3 cm

**17-55** Herbert Bayer, page from the *World Geo-Graphic Atlas*, 1953. Immediate visual comparisons about population and energy use can be made. 39.4 × 27.3 cm

## Chapter 18

**18-1** Ernst Keller, poster for the Rietberg Museum, 1955. Emblematic images are energized by repetitive geometric elements. 128.3 × 91 cm

**18-2** Max Bill, book cover, 1942. Mathematical precision is achieved by the alignment of type down the center of the page, creating harmony and order in an asymmetrical layout. 22.7 × 22.7 cm

**18-3** Max Bill, exhibition poster, 1945. Diamond-shaped photographs form a wedge; some photographs are placed on the white ground to equalize the figure and ground. 128 × 90 cm

**18-4** Anthony Froshaug, cover for the *Quarterly Bulletin* of the Hochschule für Gestaltung, Ulm, 1958. The four-column grid system, use of only two type sizes, and graphic resonance of this format were widely influential. 20 × 21 cm

**18-5** Max Huber, yearbook cover, 1951. An informal balance of halftones printed in red, black, and blue combines with yellow rectangles to turn the space into an energy-charged field. 20.5 × 14 cm

**18-6** Max Huber, poster for automobile races at the Autodroma di Monza near Milan, 1948. Reflecting the futurist fixation with velocity, speed and movement are expressed by typography racing back in perspective and arrows arcing forward, bringing depth to the printed page. 140 × 100 cm

**18-7** Max Huber, poster for Borsalino Hats, 1949. The design devices below the hat help to unify the posters when hung in rows together. 100 × 70 cm

**18-8** Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.

**18-9** Anton Stankowski, cover for *Berlin-Layout*, 1971. The cover design derives from a Stankowski painting. 30 × 20.5 cm

**18-10** Adrian Frutiger, schematic diagram of the twenty-one Univers fonts, 1954. A numerical system is used to designate different styles, widths, and weights. Frutiger systematically altered the forms of fonts located on this chart above, below, and to the left or right of Univers 55.

**18-11** Bruno Pfäffli of Atelier Frutiger, composition with the letter *u*, c. 1960. All twenty-one variations of Univers can be used together to achieve dynamic contrasts of weight, tone, width, and direction.

**18-12** Edouard Hoffman and Max Miedinger, Helvetica typeface, 1961. The basic version of Helvetica released by the Stempel foundry in 1961 is shown, along with some of the variations developed later.

**18-13** Hermann Zapf, typefaces. Palatino, 1950; Melior, 1952; and Optima, 1958. These alphabets have a harmony and elegance seldom achieved in typeface design.

**18-14** Hermann Zapf, page from *Manuale Typographicum*, 1968. Jan Parandowski's thoughts concerning the power of the printed word to "govern time and space" inspired this graphic field of tension radiating from a central cluster. 30.5 × 20.3 cm

**18-15** Hermann Zapf, page from *Manuale Typographicum*, 1968. Zapf organized this page with classical symmetry and exquisite intervals between letters. 30.5 × 20.3 cm

**18-16** Emil Ruder, book cover for *Typography: A Manual of Design*, 1967. Ruder's book is among the most important treatises on the International Typographic Style, and his design for the text reflects his

[beliefs and teaching philosophy. 24.1 × 23 cm](#)

[18-17 Emil Ruder, page spread from \*Typography: A Manual of Design\*, 1967. These pages illustrate the differences between the written and printed letterform. 24.1 × 23. cm](#)

[18-18. Armin Hofmann, logotype for the Basel Civic Theater, 1954. This hand-lettered logotype anticipates the tight spacing and capital ligatures of phototypography. The control of spatial intervals between letterforms is magnificent.](#)

[18-19 Armin Hofmann, poster for the Basel open-air theater production of \*Giselle\*, 1959. An organic, kinetic, and soft photographic image contrasts intensely with geometric, static, and hard-edged typographic shapes. 50.7 × 35.6 cm](#)

[18-20 Armin Hofmann, trademark for the Swiss National Exhibition, Expo 1964. An \*E\* for \*Exhibition\* links with the Swiss cross. The open bottom permits the white space of the page to flow into the symbol.](#)

[18-21 Armin Hofmann, poster for Herman Miller furniture, 1962. Suggesting the vertebrae of a spine, shapes and silhouettes of Herman Miller chairs cascade through space, anchored to the format and the type by the red logo at the top center. 127.5 × 90 cm](#)

[18-22 Armin Hofmann, poster for the Basel open-air theater production of \*Wilhelm Tell\*, 1963. In large sans-serif uppercase letters, the name \*Tell\* implies an arrow aimed at the large apple in the background. 127.5 × 90 cm](#)

[18-23 Carlo L. Vivarelli \(designer\) and Werner Bischof \(photographer\), “Für das Alter” \(For the Elderly\) poster, 1949. With the text set in Akzidenz Grotesk, a juxtaposition of an organic, human, and textured photograph with sharp geometric typography intensifies the meaning of both. 127.5 × 90 cm](#)

[18-24 Carlo L. Vivarelli, cover for \*Neue Grafik / New Graphic Design / Graphisme actuel\*, no. 2, 1959. The mathematical structure of the organizational grid signifies the scientific and functional design philosophy of the Swiss movement. 28 × 25 cm](#)

[18-25 Hans Neuburg, pages from \*New Graphic Design\*, no. 13, 1962. Trademark design competition entries are organized on a grid; spatial intervals create rhythm and movement. 28 × 25 cm](#)

[18-26 Josef Müller-Brockmann, Swiss Auto Club poster, 1954. Photography amplifies the text, “The friendly hand sign protects against accidents.” 127.6 × 90.2 cm](#)

[18-27 Josef Müller-Brockmann, public awareness poster, 1960. Red type declares “less noise,” while the photograph graphically depicts the discomfort noise causes. 127.6 × 90.2 cm](#)

[18-28 Josef Müller-Brockmann, “Musica Viva” concert poster, 1959. Colored squares march in musical rhythm on the tilted white square.](#)



Typography and shapes align in harmonious juxtaposition to imply a visual interpretation of music. 127.6 × 90.2 cm

**18-29** Josef Müller–Brockmann, “Der Film,” exhibition poster, 1960. Against a black field, the word Film is white, the word der is gray, and the supporting typography is red. 127.6 × 90.2 cm

**18-30** Josef Müller–Brockmann, poster for an exhibition of lamps, 1975. Modulated, glowing multicolor disks signify the radiant energy of lighting fixtures. 127.6 × 90.2 cm

**18-31** Josef Müller–Brockmann, exhibition poster, 1980. The grid, always underlying Müller-Brockmann’s designs, becomes visible as a major element in this poster. 127.6 × 90.2 cm

**18-32** Siegfried Odermatt, advertisement for Apotheke Sammet over-the-counter medicine, 1957. Close-up photography makes ordinary subjects arresting. The trademark is created from the firm’s initials. 20 × 27.5 cm

**18-33** Siegfried Odermatt, cover for *Schelling Bulletin*, no. 4, 1963. This folder for a paperboard and packaging manufacturer uses an unexpected photographic view of an ordinary object. 20 × 27.5 cm

**18-34** Rosmarie Tissi, Univac advertisement, 1965. A dynamic, powerful image is created by the careful cropping and placement of two telephone receivers. Various sizes

**18-35** Rosmarie Tissi, calendar design, 1971. Various sizes

**18-36** Rudolph de Harak, cover for the record album *Sounds of the Alps*, c. 1961. Three vigorous brushstrokes signify sound waves and Switzerland’s mountainous terrain. 31 × 31 cm

**18-37** Rudolph de Harak, cover for the record album *Vivaldi: Gloria*, early 1960s. Squares of color become a twentieth-century designer’s emotive response to eighteenth-century music. 31 × 31 cm

**18-38** Rudolph de Harak, book jacket for *The Stress of Life*, 1963. This is one of over 350 book jackets de Harak designed for McGraw-Hill Publishers in the 1960s. Each cover conforms to a consistent format, yet the subjects are interpreted through a remarkable variety of symbolic forms and images. Here the book’s subject is implied by a knotted rope. 20.4 × 13.5 cm

**18-39** Rudolph de Harak, book jacket for *The Siege of Leningrad*, 1963. The siege is represented by an altered swastika. 20.4 × 13.5 cm

**18-40** Jacqueline S. Casey, announcement for the MIT ocean engineering program, 1967. Typography sits above an X-ray of a chambered nautilus shell superimposed on a wavelike repetition of fluid blue shapes. 55 × 42 cm

**18-41** Jacqueline S. Casey, “Six Artists,” exhibition poster for the MIT Hayden Gallery, 1970. 44 × 44 cm

**18-42** Ralph Coburn, poster for the MIT jazz band, 1972. A staccato repetition of the letterforms of the word *jazz* establishes musical sequences and animates the space. 44 × 44 cm

**18-43** Jacqueline S. Casey, poster for an MIT open house, 1974. Stencil letterforms announce the open house, and the open *O* does double duty as a concrete symbol of the opening of the campus to visitors. 42.5 × 57.5 cm

**18-44** Jacqueline S. Casey, “Body Language: Figurative Aspects of Recent Art,” exhibition poster for the MIT Hayden Gallery, 1981. The subject is implied through the use of three-dimensional letters. 62 × 44 cm

**18-45** Dietmar Winkler, poster for a computer programming course at MIT, 1969. The term *COBOL* emerges from a kinetic construction of modular letters. 82.5 × 42.5 cm

**18-46** Arnold Saks, “Inflatable Sculpture,” poster for the Jewish Museum, 1968. A sequence of bars bending upward signifies the action of energy upon pliable materials and graphically conveys the essence of the subject. 92.7 × 61 cm

## Chapter 19

**19-1.** Paul Rand, cover for *Direction* magazine, December 1940. The red dots are symbolically ambiguous, becoming holiday decorations or blood drops, while the ribbon is represented by barbed wire. 27.9 × 20.9 cm

**19-2.** Paul Rand, *Jazzways* yearbook cover, 1946. Collage technique, elemental symbolic forms, and dynamic composition characterized Rand’s work in the late 1930s and 1940s. 27.9 × 21.6 cm

**19-3.** Paul Rand, Ohrbach’s advertisement, 1946. A combination of elements—logotype, photograph, decorative drawing, and type—are playfully unified. Various sizes

**19-4.** Paul Rand, cover for *Thoughts on Design*, 1946. A photogram, with several exposures of an abacus placed on photographic paper in the darkroom, becomes a metaphor of the design process—moving elements around to compose space—and provides a visual record of the process. 27.3 × 21.6 cm

**19-5.** Paul Rand, poster for the American Institute of Graphic Art, 1968. A red “A. I. G. A.” plays hide-and-seek against the green background, as a pictographic clown face does the same with an organic abstraction. 111.9 × 80 cm

**19-6.** Paul Rand, poster for the film *No Way Out*, 1950. Rand’s integration of photography, typography, signs, graphic shapes, and the surrounding white space stands in marked contrast to typical film posters. 104.5 × 68 cm

**19-7.** Paul Rand, cover for H. L. Mencken’s *Prejudices: A Selection*, 1955. 18.4 × 11.2 cm

- 19-8.** Paul Rand, Dada book cover for *The DADA Painters and Poets*, 1951. 25.9 × 19.4 cm; also published as a poster in various sizes.
- 19-9.** Paul Rand, monograph cover, 1953. An exuberance of shape and whimsical images are recurring themes in Rand's advertisements and children's books. 24.4 × 26 cm
- 19-10.** Alvin Lustig, cover for Arthur Rimbaud's *A Season in Hell*, 1945. Sharp black-and-white biomorphic figures on a deep-red field suggest the French poet's spiritual descent into hell and his failures in love and art. 21 × 12.7 cm
- 19-11.** Alvin Lustig, cover for Federico García Lorca's *3 Tragedies*, 1949. In this montage using five images, the writer's name and the book title become photographed objects. 21.6 × 15.3 cm
- 19-12.** Alvin Lustig, cover for Tennessee Williams's *27 Wagons Full of Cotton*, 1949. Lustig understood the frail human spirit and brutal environmental forces articulated in Williams's plays. 21.6 × 15.3 cm
- 19-13.** Alvin Lustig, cover for *Anatomy for Interior Designers*, 1948. 25.4 × 22.9 cm
- 19-14.** Alex Steinweiss, record album cover, *Beethoven's Symphony No. 5*, 1949. This collage of diverse elements typifies Steinweiss's album covers. 31 × 31 cm
- 19-15.** Bradbury Thompson, pages from *Westvaco Inspirations 151*, 1945. The vast storehouse of printed images now in the public domain was deftly probed and became part of the modern design vocabulary. 22.9 × 30.5 cm
- 19-16.** Bradbury Thompson, pages from *Westvaco Inspirations 186*, 1951. This spirited collage opens an issue called "Enlarging upon Printing," exploring such possibilities as enlarging halftone dots. 22.9 × 30.5 cm
- 19-17.** Bradbury Thompson, pages from *Westvaco Inspirations 210*, 1958. A multiple-exposure photograph of a saxophone player is reversed from a black circle on the left and overprinted in primary colors on the right. 22.9 × 30.5 cm
- 19-18.** Saul Bass, billboard for Pabco Paints, early 1950s. The process of painting is reduced to a multicolored stripe, while happy customers are articulated by three simple marks. 4.3 × 14.6 m
- 19-19.** Saul Bass, logo for *The Man with the Golden Arm*, 1955. This consistent and memorable visual identifier was flexible enough for uses ranging from minute newspaper advertisements to large-scale posters. Instead of using a portrait of Frank Sinatra, an arm of the drug addict Frankie Machine is used as the central theme. 102.9 × 68.6 cm
- 19-20.** Saul Bass, film titles for *The Man with the Golden Arm*, 1955. Abstract graphic elements create a spare, gaunt, and progressive intensity reflecting the character of the film. Graphic design for film was forever

[revolutionized. 101.6 × 68.6 cm](#)

[19-21. Saul Bass, poster and advertisement for \*Exodus\*, 1960. Two levels of reality express the struggle of Israel's birth: the two-dimensional logo and the photographically frozen moment when this image is engulfed in flames. Various sizes](#)

[19-22. George Tscherny, dance program cover, 1958. Two pieces of cut paper capture the renowned modern dancer Martha Graham in one of her classic poses.](#)

[19-23. George Tscherny, exhibition catalogue cover, 1961. José de Rivera \(1904-85\) was a constructivist sculptor whose parabolic curves twist and bend in space. Tscherny expressed this by photographing bent and twisted type.](#)

[19-24. Thomas H. Geismar, cover for \*Common Sense and Nuclear Warfare\*, c. 1958. The atomic blast became a visual metaphor for the human brain, graphically echoing the title. 19.5 × 12.7 cm](#)

[19-25. Ivan Chermayeff, poster for \*Between the Wars\*, 1977. The interwar years are represented by Churchill's hat between two helmets. 116.7 × 76 cm](#)

[19-26. Robert Brownjohn, record album cover for \*Machito and His Orchestra\*, 1959. A pattern of abstract shapes is formed by repeating the bottom portions of letters fragmented by a stencil-lettering effect. 31 × 31 cm](#)

[19-27. Alvin Eisenman, title spread for \*Inscriptions: Eugene O'Neill to Carlotta Monterey O'Neill\*, 1960. 27.9 × 19.7 cm](#)

[19-28. Alvin Eisenman, insert for \*Homage to the Book\* portfolio, 1968. 60 × 45 cm](#)

[19-29. Norman Ives, \*Ionic-Reconstruction\*, acrylic and dry pigment on canvas, 1965. Ives produced painted versions of his collages, as in this construction comprised of twenty separate canvases. 101.6 cm × 81.3 cm](#)

[19-30. Cipe Pineles, cover for \*Seventeen\*, 1949. Stripe patterns and what at first glance seems to be a mirror-image reflection achieve a graphic vitality. However, a closer look reveals two different faces. 28 × 21.6 cm](#)

[19-31. Leo Lionni, \*Fortune\* magazine cover, 1960. Using multicolor letterforms, Lionni manages to express the vibrancy of the city of New York. 33 × 26 cm](#)

[19-32. Otto Storch \(art director\) and Dan Wynn \(photographer\), pages from \*McCall's\*, 1961. Typography bends like a soft mattress under the weight of the sleeping woman. 32.1 × 25.1 cm](#)

[19-33. Otto Storch \(art director and photographer\), pages from \*McCall's\*, 1965. The soft beauty of an ear of corn fills the pages. A photograph of a roadside market's handmade sign serves as the title. 32.1 × 25.1 cm](#)

[19-34. Otto Storch \(art director\) and Allen Arbus \(photographer\), pages](#)

from *McCall's*, 1959. Typography tumbles from a heel and hand of moving models. Contrasting colors and values create a dynamic visual impact. 32.1 × 25.1 cm

**19-35.** Henry Wolf, cover for *Esquire*, 1958. “The Americanization of Paris” is signified by a packet of “instant red wine,” satirizing the creeping spread of American technology, customs, and conveniences. 32.1 × 25.1 cm

**19-36.** Henry Wolf, cover for *Harper's Bazaar*, 1959. This refracted image typifies Wolf's imaginative visual solutions for ordinary design problems. As a subtle detail, the logo is refracted as well. 33.7 × 24.8 cm

**19-37.** Henry Wolf, cover for *Harper's Bazaar*, 1959. Colors on a peacock feather are echoed by the eye makeup in an arresting juxtaposition. 33.7 × 24.8 cm

**19-38.** Henry Wolf, cover for *Show*, 1964. An article on the underground film industry is represented by one of its stars. 33.7 × 24.8 cm

**19-39.** Peter Palazzo (art director), pages for *New York*, 1965. A transparent anatomical drawing of an arm combines with a photograph of a baseball to express the arm problems of a major-league pitcher. 33.6 × 24.7 cm

**19-40.** Dugald Stermer (art director), cover for *Ramparts*, 1967. Because the editors' names are clearly visible on the burning draft cards, this graphic depiction of civil disobedience takes on the quality of a self-documented crime. 33.6 × 24.7 cm

**19-41.** Bea Feitler (art director), cover for *Ms.* magazine, 1972. The lime-green typography against a fluorescent pink background projected joyously from newsstands. 33.7 × 24.8 cm

**19-42.** Mike Salisbury, pages from *West*, late 1960s. Here the art director became a visual historian, researching and selecting old Levi's advertisements and products for a pictorial essay. 33.7 × 24.8 cm

**19-43.** Mike Salisbury, pages from *Rolling Stone*, 1974. Diverse typefaces are contained in plaques and boxes. Full, two-page photographs produce a lively graphic pacing. 36 × 28 cm

**19-44.** Helmut Krone (art director) and Julian Koenig (writer), Volkswagen advertisement, 1960. An economy car is made lovable as conventional exaggerated claims and superlatives yield to straightforward facts.

**19-45.** Bill Taubin (art director) and Judy Protas (writer), subway poster, c. 1965. Mass communication stereotypes were replaced by more realistic images of people, and taboos against representing ethnic minorities were broken.

**19-46.** Gene Federico (art director), advertisement for *Woman's Day*, 1953. In this double-page advertisement from the *New Yorker* magazine, the two instances of the perfectly round Futura o form bicycle wheels.

29.2 × 22.9

19-47. Don Egensteiner (art director), advertisement for Young and Rubicam Advertising, 1960. The heavy, one-word headline crashes into the body copy to accomplish a major objective: grabbing attention. Various sizes

19-48. John Alcorn, cover for a phototype specimen booklet, 1964. The symmetrical mixture of decorative fonts approximates the nineteenth-century wood-type poster, but the spacing and use of color were current. 29.2 × 22.9

19-49. Herb Lubalin, typogram from a Stettler typeface announcement poster, 1965. Marriage, “the most licentious of human institutions,” becomes an illustration through the joined Rs.

19-50. Herb Lubalin (designer) and Tom Carnase (letterer), proposed magazine logo, 1967. The ampersand enfolds and protects the “child” in a visual metaphor for the mother’s womb.

19-51. Herb Lubalin, poster announcing Davida Bold typeface, 1965. Four lines of the Peter Piper tongue twister share a common capital P.

19-52. Herb Lubalin, pages from *Eros*, 1962. The pictorial essay closes with a photograph of the Kennedys opposite a quotation from Stephen Crane, which now reads as a chilling forewarning of the president’s assassination. 33 × 25.4 cm

19-53. Herb Lubalin (designer) and Bert Stern (photographer), cover for *Eros*, 1962. The grid of images formed by strips of photographic transparencies is violated by one that shifts upward to align with the logo and headline. 33 × 25.4 cm

19-54. Herb Lubalin (designer) and Bert Stern (photographer), pages from *Eros*, 1962. A transparency crossed out with a marker by its subject, Marilyn Monroe, gains drama through scale. 33 × 25.4 cm

19-55. Herb Lubalin (designer) and Étienne Delessert (illustrator), pages from *Fact*, 1967. The “illustration” for this article is a symbolic restatement of the headline. 28.2 cm × 21.1 cm

19-56. Herb Lubalin, advertisement for *Avant Garde*’s antiwar poster competition, 1967. Unity and impact result from compressing complex information into a rectangle dominated by the large red headlines. 27.6 × 28.6 cm

19-57. Herb Lubalin, cover for *Avant Garde*, no. 8, 1969. The magazine’s title logo spawned a typeface filled with unusual capital ligatures, here used in an issue dedicated to Picasso etchings. *Avant Garde* covers often reflected the editorial content of particular issues. 27.6 × 28.6

19-58. Herb Lubalin, type specimen for *Avant Garde*, 1969. In 1970 ITC *Avant Garde* was released by the International Typeface Corporation. Although limited in its uses, it was a popular typeface during the 1970s. 30.5 × 15.2



19-59. Herb Lubalin, cover for *U&lc*, 1974. Fifty-nine typographic elements, seven illustrations, and sixteen rules—a total of eighty-two separate elements—are integrated into an information-filled page. 36 × 28 cm

19-60. George Lois, advertisement for Coldene, 1961. Unlike the coarse hard-sell advertising of most medications, this straightforward ad shows a simple black page with twelve words suggesting a midnight exchange between concerned parents. 32.1 × 25.1 cm

19-61. George Lois, advertisement for Wolfschmidt's, 1962. Blatant symbolism combines with outrageous humor. This ad campaign has continuity, for the preceding ad featured the loquacious bottle talking to a tomato. 32.1 × 25.1 cm

19-62. George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, April 1968. Muhammad Ali posed as Saint Sebastian, who was condemned by Roman emperor Diocletian and shot by archers. 32.1 × 25.1 cm

19-63. George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, May 1968. This composite photograph of candidate Richard M. Nixon being made up for a television appearance is typical of Lois's audacity. 32.1 × 25.1 cm

19-64. George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, May 1969. To suggest the cover's subject, Lois shows Andy Warhol being ingested by a whirlpool of Campbell's Soup. 32.1 × 25.1 cm

## Chapter 20

20-1. *Gazette Nationale, ou Le Moniteur Universel*, Paris, 3 June 1810. French Interior Ministry publication on the sale of Spanish wool. The trademarks are from French and Spanish wool trading firms. Bodoni and Didot typefaces are often used. 49 × 31 cm

20-2. Giovanni Pintori, Olivetti poster, 1949. Olivetti's products are suggested by a mélange of numbers. 68 × 50 cm

20-3. Giovanni Pintori, poster for the Olivetti Elettrosumma 22, 1956. An informal structure of cubes and numerals suggests the mathematical building process that takes place when this calculating machine is used. 69.2 × 48.8 cm

20-4. Giovanni Pintori, poster for the Olivetti 82 Diaspron, c. 1958. A schematic diagram depicting a typewriter key's mechanical action combines with a photograph to communicate two levels of information. 68 × 50 cm

20-5. Giovanni Pintori, poster for the Olivetti Lettera 22 typewriter, 1952. The design playfully implies the movement of the typing fingers. 68 × 50 cm

20-6. William Golden, CBS Television trademark, 1951. Two circles and two arcs form a pictographic eye. Translucent and hovering in the sky, it

symbolizes the awesome power of projected video images.

**20-7.** William Golden (designer) and Ben Shahn (illustrator), trade ad for CBS Television, 1957. Various sizes

**20-8.** Georg Olden, stamp for the centenary of the Emancipation Proclamation, 1963. Olden reduced a complex subject, slavery's end, to its most elemental expression. 6 × 9 cm

**20-9.** Lou Dorfsman, advertisement for a program series, 1968. The combination of images carried tremendous shock value, gaining viewers for important news programs. 71.1 × 55.9 cm

**20-10.** Raymond Loewy, logos for BP (1989), Shell (1971), and Exxon (1966).

**20-11.** Raymond Loewy, Lucky Strike logo, 1939. Loewy simplified the previous logo and had it placed on both sides of the package.

**20-12.** Herbert Matter, New York, New Haven, and Hartford Railroad trademark, 1954. Matter's trademark proved to be very adaptable when applied to heavy railroad equipment.

**20-13.** Herbert Matter, New York, New Haven, and Hartford Railroad trademark, 1954. The mathematical harmony of parts demonstrates how alphabetic forms can be unified into a unique gestalt.

**20-14.** Norman Ives, trademark for Eastern Press, New Haven, Connecticut, 1958. The influence of Josef Albers is clearly evident in this logo.

**20-15.** Paul Rand, IBM trademark, 1956. The original design is shown with outline versions and the eight-and thirteen-stripe versions currently used.

**20-16.** Paul Rand, IBM package designs, late 1950s. A strong corporate identification was achieved through a repeating pattern of blue, green, and magenta capital letters on black package fronts, white handwritten product names, and blue package tops and sides.

**20-17.** Paul Rand, IBM package design, 1975. After two decades, the original packaging design program was replaced by an updated design using the eight-stripe logo.

**20-18.** Paul Rand, "Eye Bee M" poster, 1981. Using the rebus principle, Rand designed this poster for the presentation of the Golden Circle award, an in-house IBM occasion. Although Rand eventually prevailed, it was temporarily banned, as it was felt that it would encourage IBM staff designers to take liberties with the IBM logo. 91.4 × 60 cm

**20-19.** Paul Rand, *The IBM Logo: Its Use in Company Identification*, 1996. Rand provided specific instructions as to how his logos should be used. In this exuberant cover the IBM logo resembles exploding fireworks. 28 × 22.3 cm

**20-20.** Jon Craine, poster to announce the tenth-anniversary open house

for the IBM General Systems Division Headquarters in Boca Raton, Florida. The “10” suggests architect Marcel Breuer’s circular design for the two buildings as viewed from the air. 45.7 × 45.7 cm

**20-21.** Jon Craine, IBM BASIC brochure to announce a new software application for the personal computer, 1983. 24.1 × 22.9 cm

**20-22.** Paul Rand, Westinghouse trademark, 1960. This mark is shown as it might be constructed in an animated film sequence.

**20-23.** Paul Rand, American Broadcasting Company trademark, 1965. The continuing legacy of the Bauhaus and Herbert Bayer’s universal alphabet informs this trademark, in which each letterform is reduced to its most elemental configuration, a concentric circle. Despite periodic attempts to change the logo, its original design has been retained.

**20-24.** Paul Rand, NeXT trademark, 1986. Commissioned by Steve Jobs, the four-letter name is separated into two lines to startle the viewer by giving a common word an uncommon image.

**20-25.** Paul Rand, IBM annual report, 1958. Advanced technology and organizational efficiency were expressed through design. 28 × 22.3 cm

**20-26.** Lester Beall and Richard Rogers, International Paper Company trademark, 1960. Initials, tree, and an upward arrow combine in a mark whose fundamental simplicity—a triangle in a circle—assures a timeless harmony.

**20-27.** Lester Beall and Richard Rogers, International Paper Company trademark, 1960. For a forest products company, stenciling trees is one of numerous applications that must be considered.

**20-28.** Chermayeff & Geismar Associates, Chase Manhattan Bank corporate identity program, 1960. Consistent use of the mark, color, and typeface built recognition value through visual redundancy.

**20-29.** Chermayeff & Geismar Associates, Mobil Oil trademark, 1964.

**20-30.** Chermayeff & Geismar Associates, trademarks for (*left to right, top to bottom*) the American Film Institute, 1964; Time Warner, 1990; the American Revolution Bicentennial, 1971; Screen Gems, 1966; Burlington Industries, 1965; the National Broadcasting Company, 1986; Rockefeller Center, 1985; and the National Aquarium in Baltimore, 1979.

**20-31.** Saul Bass & Associates, trademark for Minolta, 1980.

**20-32.** Saul Bass & Associates, AT&T computer graphics animation identification tag, 1984. A spinning globe gathers electronic bits of information, then transforms into the AT&T trademark.

**20-33.** Muriel Cooper, MIT Press logo, 1963. Vertical lines imply books and can be read as *mitp*.

**20-34.** Muriel Cooper, cover for *Bauhaus*, by Hans Wingler, 1969. 30.5 × 21.5 cm

**20-35.** Otl Aicher in collaboration with Tomás Gonda, Fritz

Querengässer, and Nick Roericht, pages from the Lufthansa identity manual, 1962. All typographic details were rigorously specified.

**20-36.** Otl Aicher in collaboration with Tomás Gonda, Fritz Querengässer, and Nick Roericht, page from the Lufthansa identity manual, 1962. The supercargo double trademark gains unity through consistent line weight.

**20-37.** Ralph Eckerstrom, trademark for Container Corporation of America, 1957. A flat image becomes an isometric optical illusion, signifying packaging while provoking visual interest.

**20-38.** Massimo Vignelli and the Unimark New York office staff, Knoll Graphics, 1966-1970s. Knoll is renowned for furniture design, so the graphic program signified a strong design orientation

**20-39.** John Massey, trademark for the U.S. Department of Labor, 1974. Stripes on the L forms suggest the American flag's stars and stripes.

**20-40.** Massimo Vignelli (consulting designer), Vincent Gleason (art director), and Dennis McLaughlin (graphic designer), Unigrid system for the National Park Service, 1977. 59.4 × 41.9 cm

**20-41.** National Park Service publications staff, including Vincent Gleason (chief) and designers Melissa Cronyn, Nicholas Kirilloff, Dennis McLaughlin, Linda Meyers, Phillip Musselwhite, and Mitchell Zetlin, publication created with the Unigrid, 1977-90. 59.4 × 41.9 cm

**20-42.** Various artists/designers, nineteen first aid symbols from various systems throughout the world. Semantic, syntactic, and pragmatic values of existing programs were evaluated.

**20-43.** Roger Cook and Don Shanosky, signage symbol system for the U.S. Department of Transportation, 1974. This poster introduced the thirty-four symbols to a wide audience. 58.4 × 40.6 cm

**20-44.** Masaru Katsumie (art director), Yusaku Kamekura (designer), and their staff, twenty comprehensive multisport symbols for the Tokyo Olympiad, 1964. The complete pictogram system, comprising twenty multisport symbols and thirty-nine general information pictograms, were drawn using a square field with a grid.

**20-45.** Masaru Katsumie (art director), Yusaku Kamekura (designer), and their staff, thirty-nine general information pictograms for the Tokyo Olympiad, 1964. The pictograms were designed for instant identification by a multilingual audience.

**20-46.** Masaru Katsumie (art director), Yusaku Kamekura (designer), and their staff, identification signage for the Tokyo Olympiad, 1964.

**20-47.** Lance Wyman, logo poster for the Nineteenth Olympiad, 1966. 90 × 90 cm

**20-48.** Lance Wyman, logotype and alphabet for the Nineteenth Olympiad, 1967. Composed of five bands or ribbons, the logotype and alphabet echo design motifs from early Mexican folk arts.

**20-49.** Lance Wyman, Eduardo Terrazas, and Manuel Villazón, sports symbols for the Nineteenth Olympiad, 1967. Sports equipment pictographs permitted immediate identification by an international audience. The pictograph sports icon designs were influenced by early Mexican glyph systems.

**20-50.** Lance Wyman, Mexican Olympiad postage stamps, 1967-68. Silhouetted athletes are printed over brilliant color backgrounds. The images were designed to flow from stamp to stamp in a continuous design.

**20-51.** Peter Murdoch, preliminary studies for the Mexican Olympiad signage and facilities, 1968. Modular components were assembled into units throughout the city.

**20-52.** Otl Aicher and his staff, Munich Olympiad graphics standards manual pages, c. 1970. Every detail of the graphics program was determined. 22.5 × 16.5 cm

**20-53.** Otl Aicher, grid for the Munich Olympiad pictographs, c. 1972. The complexity of the grid permitted an infinite range of permutations.

**20-54.** Otl Aicher and his staff, sports pictographs for the Munich Olympiad, c. 1970.

**20-55.** Otl Aicher and his staff, informational graphics for the Munich Olympiad, 1972. Pictographs function as signifiers and illustrations.

**20-56.** Otl Aicher and his staff, covers for the Munich Olympiad *Bulletin*, 1971. An inventive variety is achieved with a consistent format. In no. 6, the grid becomes part of the illustration.

**20-57.** Otl Aicher and his staff, poster for the Munich Olympiad, 1972. Each poster had a wide expanse of one dominant color as a ground for a posterized photograph of athletic competition. 110 × 60 cm

**20-58.** Debra Valencia (designer) and Deborah Sussman (art director), design guide for the Los Angeles Olympiad, 1983. The design parameters allow diversity within a fixed range of possibilities. 56 × 89 cm

**20-59.** Deborah Sussman, *Design Quarterly* cover, 1985. This periodical cover captures the graphic resonance created for the Los Angeles Olympiad. 27.8 × 20.3 cm

**20-60.** The Jerde Partnership, Sussman/Prejza & Co., and Daniel Benjamin, entrance to the Los Angeles Olympiad swimming competition venue, 1984.

**20-61.** AICA (Armstrong International) Design. The Beijing 2008 Olympic Games emblem is also the official emblem for the Beijing Organizing Committee for the Games of the XXIX Olympiad. The emblem consists of three parts: the Beijing Games symbol, the logotype, and the Olympic symbol.

**20-62.** Wang Min (art director), Hang Hai, Wang Jie (design), and ARCOG team and CAFA team (design), pictograms of the Beijing 2008

Olympic Games, with borders. The designs were inspired by calligraphic inscriptions of ancient Chinese seal script (*hsiao chuan*), oracle bone writing (*chiaku-wen*), and bronzeware script (*chin-wen*; see pp. 34-37). These scripts were adapted to create symbols for the Olympic sport that could be recognized by a vast and diverse audience.

**20-63.** Cover and sample spreads from *Dancing Colours: Beijing Olympic Games, the Colours*, a visual identity manual specifying color usage for the 2008 Olympic Games advertising and promotional materials. 20.5 × 20.5 cm

**20-64.** Manhattan Design, MTV logo, 1981.

**20-65.** Pat Gorman and Frank Olinsky of Manhattan Design (design) and Broadcast Arts (fabrication), MTV “taxi” logo, 1981. As a dimensional object, the logo appears in limitless guises and environments. Various sizes

**20-66.** Pat Gorman and Frank Olinsky of Manhattan Design, MTV “Colorforms” logo, 1985. Random patterns of geometric shapes convey a playful resonance.

**20-67.** Pat Gorman and Frank Olinsky of Manhattan Design, MTV “puzzle” logo, 1985. The logo is assembled, dismantled, melted, and shattered without losing its ability to establish identity.

## Chapter 21

**21-1.** Armando Testa, poster for Pirelli, 1954. The strength of a bull elephant is bestowed on the tire by the surrealist technique of image combination. 68 × 50 cm

**21-2.** Armando Testa, rubber and plastics exhibition poster, 1972. A synthetic hand holds a plastic ball in a distinctive and appropriate image for this trade exhibition. 68 × 50 cm

**21-3.** Tadeusz Trepkowski, antiwar poster, 1953. A passionate statement is reduced to just one word: *Nie!* (No!). 91 × 69 cm

**21-4.** Henryk Tomaszewski, football poster for the Olympic Games in London, 1948. 97 × 68 cm

**21-5.** Henryk Tomaszewski, poster for the play *Marie and Napoleon*, 1964. Tomaszewski led Polish graphic design toward colorful and artistic expression. 97 × 68 cm

**21-6.** Jerzy Flisak, cinema poster for *Rzeczpospolita Babska*, undated. Bright colors and informal shapes convey the delightful resonance of the 1950s Polish poster. 84 × 61 cm

**21-7.** Roman Cieślewicz, circus poster, 1962. Collage elements superimpose the word *cyrk* and a clown on a high-contrast photograph of an elephant. 67.3 × 47 cm

**21-8.** Franciszek Starowieyski, Warsaw Drama Theater poster, 1962. The cube drawn in perspective transforms the flat page into deep space,



forcing the strange complex above it to float. 84 × 61 cm

**21-9.** Jan Lenica, Warsaw Poster Biennale poster, 1976. Meandering arabesques metamorphose into a winged being. 97 × 68 cm

**21-10.** Jan Lenica, poster for Alban Berg's *Wozzeck*, 1964. As with many of Lenica's posters, the spirit of art nouveau is evident. 97 × 68 cm

**21-11.** Waldemar Świerzy, *Ulica Hanby* (Street of Shame) poster, 1959. The painterly lettering becomes an extension of the lipstick. 84.5 × 58.5 cm

**21-12.** Waldemar Świerzy, Jimi Hendrix poster, 1974. The electric vitality of gestural strokes on the cobalt blue portrait suggests the vigorous energy of hard-rock music. 99 × 64 cm

**21-13.** Roman Cieślewicz, poster for *Vertigo*, 1963. A target on the forehead of a skull, also alluding to the film's title, is combined with a fingerprint in this enigmatic interpretation of the Polish version of Hitchcock's film. 104 × 68.5 cm

**21-14.** Roman Cieślewicz, *Zezowate Szczescie* (Bad Luck) movie poster, 1959. As with many posters by Cieślewicz, the viewer is left with the task of interpreting the image. 81.5 × 58.5 cm

**21-15.** Jerzy Janiszewski, Solidarity logo, c. 1980. Crude letterforms evoke street graffiti, and the crowded letters are a metaphor for people standing solidly together in the street.

**21-16.** Marian Nowiński, political poster, 1979. A book bearing the name of Chilean poet Pablo Neruda, whose works were banned and burned by the Pinochet regime, is sealed with large metal spikes. 97 × 68 cm

**21-17.** Reynolds Ruffins, illustration for *Amtrak Express* magazine, 1983. Decorative color and abstracted forms typify Ruffins's work over half a century. 28 × 28 cm

**21-18.** Milton Glaser, record album cover for *The Sound of Harlem*, 1964. In this early example of Glaser's contour line and flat color period, the figures are weightless shapes flowing in musical rhythm. 31.5 × 31.5 cm

**21-19.** Milton Glaser, Bob Dylan poster, 1967. Transcending subject and function, this image became a symbolic crystallization of its time. 83.8 × 55.8 cm

**21-20.** Milton Glaser, Dada and surrealism exhibition poster, 1968. The smaller table isolates the word *real* within the longer word *surrealism*.

**21-21.** Milton Glaser, Poppy Records poster, 1968. A poppy blooming from a granite cube symbolizes a new, independent company breaking through the monolithic conventions of the recording industry. 91 × 61 cm

**21-22.** Milton Glaser, "Art Is" poster, 1996. Suggesting a painting by Magritte, visual and verbal meanings are explored by manifesting a hat as a photograph, a shadow, a word, a pictograph, and a written definition.

117 × 76 cm

**21-23.** Seymour Chwast, Judy Garland poster, c. 1960. The vibrant flat colors aptly express the resonance of her singing. Chwast uses his own typeface Blimp for the title. 91 × 61 cm

**21-24.** Seymour Chwast, record album cover for *Die Dreigroschenoper*, 1975. Diverse inspirations combine to capture the resonance of the renowned German play. 31.5 × 31.5 cm

**21-25.** Seymour Chwast, moving announcement for Elektra Productions, c. 1965. Walking, riding, or propelled by locomotive power, the client's name travels to its new location. 61 × 91.5 cm

**21-26.** Seymour Chwast, poster protesting the bombing of Hanoi, 1968. A mundane advertising slogan gains new life when combined with a blue woodcut and offset printed green and red areas. 37 × 24 cm

**21-27.** Seymour Chwast, display typeface designs. Chwast playfully echoes Victorian, art nouveau, op art, and art deco forms.

**21-28.** Barry Zaid, book jacket for Bevis Hillier's *Art Deco*, 1970. Decorative geometry of the 1920s is reinvented in the context of the sensibilities of a half-century later. 21.4 × 14.9 cm

**21-29.** James McMullan, poster for the play *Anna Christie*, 1977. McMullan often calls attention to the physical properties of the medium; the red background changes into painterly strokes and then becomes lettering. 206 × 104 cm

**21-30.** Paul Davis, poster for a production of *The Threepenny Opera*, c. 1975. A sinister portrait of Mack the Knife is placed in front of a hanging yellow sheet on which the title is painted in blood. 116.8 × 58.4 cm

**21-31.** Arnold Varga, newspaper advertisement for Joseph P. Horne, c. 1966. The joys of food and cooking are conveyed. (Reproduced from a proof not showing the Horne logo and text at the bottom of the page.)

**21-32.** Paul Rand, cover design for *Modern Art in Your Life*, 1949. With this MoMA publication Rand makes modern art seem as accessible as a daily meal. As Steven Heller aptly stated in his superb biography of Rand, published in 1999, "Rand's jackets and covers were both mini canvases and mini posters. He composed the limited image area for maximum impact." 25.4 × 19 cm

**21-33.** Lou Danziger, "American Paintings from the Metropolitan Museum of Art" poster, 1966. 58 × 60 cm

**21-34.** Lou Danziger, poster for *The New York School: The First Generation*, 1966. 56 × 43.2 cm

**21-35.** Herbert Leupin, poster for *Tribune de Lausanne*, 1955. 128 × 90 cm

**21-36.** Raymond Savignac, poster for *Gitanes*, 1954. 161.5 × 121 cm

**21-37.** John Berg, record album cover for the *William Tell Overture*,

1963. Complex visual organization was replaced by the simple presentation of a concept. 31.5 × 31.5 cm

**21-38.** John Berg (art director) and Virginia Team (designer), record album cover for the Byrds' *Byrdsmaniax*, 1971. An enigmatic image transcends normal portraiture as masklike faces emerge from an oily fluid. 31.5 × 31.5 cm

**21-39.** Woody Pirtle, poster for Knoll furniture, 1982. A hot pepper becomes a red and green chair, signifying the availability of Knoll's "hot" furniture in Texas, 89.1 × 58.5 cm

**21-40.** Wes Wilson, concert poster for The Association, 1966. Lettering becomes an image, signifying a cultural and generational shift in value. 51 × 35.2 cm

**21-41.** Wes Wilson, concert poster for the Grateful Dead, Junior Wells Chicago Blues Band, and the Doors, 1966. Hand-drawn line art is printed in intensely vibrating colors. 55.5 × 35.5 cm. © Wes Wilson

**21-42.** Victor Moscoso, poster for the Chambers Brothers, 1967. The vibrant contrasting colors and Vienna Secession lettering inside of the sunglasses implies the drug culture of the period. 55.5 × 35.5 cm

**21-43.** Victor Moscoso, concert poster for the Miller Blues Band, 1967. The shimmering nude female figure in the center of the poster reflects the uninhibited atmosphere of the 1960s. 50.5 × 36 cm

**21-44.** Peter Max, "Love" poster, 1970. Max's split fountain printing resulted in colors lyrically dissolving into one another. 91.5 × 61 cm

**21-45.** David Lance Goines, classical film screening poster, 1973. The directness of image and composition gains graphic distinction from a poetic sense of color and sensitive drawing. 61 × 45.7 cm

**21-46.** Corita Kent. *Feelin' Groovy*, serigraph, 1967. 76.2 × 91.4 cm

**21-47.** Corita Kent. *Handle with Care*, serigraph, 1967. 58.4 × 88.9 cm

**21-48.** Gunther Kieser, "Alabama Blues" concert poster, 1966. A concert announcement becomes a potent symbol of the longing for freedom and justice contained in the music. 84 × 60 cm

**21-49.** Gunther Kieser (designer) and Hans Hartmann (photographer), Frankfurt Jazz Festival poster, 1978. Symbolic fabrications are disseminated through photographs of sculpted objects. 118 × 84 cm

**21-50.** Willy Fleckhouse (art director), cover for *Twen*, 1970. Graphic communications often become political symbols in the struggle between generations over alternative value systems. 33.5 × 26.5 cm

**21-51.** Willy Fleckhouse (art director), pages from *Twen*, 1970. Sensitive cropping, a full-page photographic symbol, and white space create a dynamic and expansive layout. 33.5 × 26.5 cm

**21-52.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), S. Fischer Verlag poster, 1976. The portability of

the book is conveyed through the creation of a new image from two photographs. 118.7 × 83.9 cm

**21-53.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), S. Fischer Verlag poster, 1980. The book and the concept of reading as a window on the world gain intensity from the luminous sunlight streaming from this volume. 118.7 × 83.9 cm

**21-54.** Gunter Rambow (designer/photographer), Gunter Rambow and Gerhard Lienemeyer (typographers), poster for the play *Antigone*, 1978. Pathos and isolation are conveyed by the burning chair photographed from a low vantage point at dusk. 118.7 × 83.9 cm

**21-55.** Gunter Rambow, poster for the play *Die Hamletmaschine*, 1980. A chilling sense of anonymity is produced by this self-inflicted act of vandalism. 119 × 97 cm

**21-56.** Gunter Rambow, poster for *Othello*, 1978. The pathos of the play is expressed by an image within an image: a tattered poster hanging on a wire fence in front a bleak apartment complex. 118.7 × 83.9 cm

**21-57.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), theater poster for *Südafrikanisches Roulette*, 1988. A bandaged hand with a bloodstain shaped like Africa conveys the pathos of suffering and revolution. 118.7 × 83.9 cm

**21-58 through 21-61.** Robert Massin (designer) and Henry Cohen (photographer), cover and double-page spreads from Eugene Ionesco's *La cantatrice chauve*, 1964. The pictorial directness of the comic book is combined with the expressive typography of futurist poetry. 28 × 22 cm

**21-62.** Robert Massin, pages from Eugene Ionesco's *Délire à deux*, 1966. The words leap, run, overlap, and smear into inkblots in a calligraphic homage to the nonrepresentational, surreal ideas of Ionesco, a master of the theater of the absurd. 18 × 21 cm

**21-63.** Grapus, exhibition poster, 1982. A layering of emotionally charged graphic symbols contradict each other and unsettle viewers. 80 × 60.5 cm

**21-64.** Raúl Martínez, poster honoring the Cuban people, c. 1970. Leaders and workers are cheerfully depicted in a comic book drawing style and bright, intense color. 75 × 51 cm

**21-65.** Artist not identified, poster for COR, 1967. Clouds part to reveal an orange sun, symbolizing the ill-fated 26 July 1953 assault on the Mancada army barracks, which launched the Cuban Revolution. 102.9 × 53.3 cm

**21-66.** Elena Serrano, "Day of the Heroic Guerrilla" poster, 1968. An iconographic image of Che Guevara, killed in Bolivia on 9 October 1967, transforms into a map of South America in a radiating image signifying revolutionary victory. 49.5 × 33.2 cm

## Chapter 22

[Wolfgang Weingart, exhibition poster, 1984.](#)

[22-1. Robert Venturi, competition model for the Football Hall of Fame, 1967. A vast, kinetic electronic graphics display dominates the building, as information replaces structure as the dominant “subject” of architecture. Photograph by George Pohl.](#)

[22-2. Barbara Stauffacher Solomon, supergraphics for Sea Ranch, 1966. Vibrant primary colors, sans-serif letters, arcs, and slashing diagonals form a strong counterpoint to the architectural structure and brilliant sunlight.](#)

[22-3. Rosmarie Tissi, advertisement for E. Lutz & Company, 1964. The space comes to life through subtle shifts and angles that throw the page into a state of suspended animation. Various sizes](#)

[22-4. Siegfried Odermatt, advertisement for Union wall safes, 1968. Overlapping and cropping the logo, printed in black and blue-gray, brings the vitality and impact of pure form to the newspaper page. Various sizes](#)

[22-5. Rosmarie Tissi, \*Graphis\* cover, 1980. The whimsical geometric shapes of Tissi’s letters impaled on grids engage the viewer with their three-dimensionality. 30 × 23.5 cm](#)

[22-6. Rosmarie Tissi, direct mail folder for Anton Schöb printers, 1981. Dynamic color and shape create an expressive backdrop for the message. 26 × 17.75 cm](#)

[22-7. Rosmarie Tissi, poster for Anton Schöb printers, 1985. Letters enclosed in a triangle give the image a dynamic thrust. 85.9 × 66.8 cm](#)

[22-8. Rosmarie Tissi, poster for the Swiss poster of the year competition, 1996. 127 × 89 cm](#)

[22-9. Steff Geissbuhler, Geigy brochure cover, 1965. Legibility is sacrificed in favor of dynamic visual organization. 26 × 20 cm](#)

[22-10. Steff Geissbuhler, Blazer financial services poster, 1974. A kinetic repetition of forms moving across the space suggests travel while connoting categories of service. This is one of five posters used as decorative wall displays. 52.2 × 54 cm](#)

[22-11. Bruno Monguzzi, typographic poster for Oskar Schlemmer, Igor Stravinsky exhibition, 1988. 127.6 × 90.2 cm](#)

[22-12. Wolfgang Weingart, announcement from \*Typografische Monatsblätter\* magazine, 1974. This early layered collage, with overlapping images and complex dropouts, uses numbers and arrows rather than left-to-right and top-to-bottom sequencing to direct the reader through the page. 31.5 × 21.5 cm](#)

[22-13. Wolfgang Weingart, exhibition poster, 1979. A kaleidoscope of shifting forms and typography characterize Weingart’s posters. 128 × 90.5 cm](#)

**22-14.** Wolfgang Weingart, exhibition poster, 1981. Moiré patterns are created by layered film positives. 128 × 90.5 cm

**22-15.** Wolfgang Weingart, exhibition poster, 1984. Modulated patterns of overlapping shapes and colors structure the space. Switzerland is implied by the shape of the Matterhorn. 128 × 90.5 cm

**22-16.** Dan Friedman, *Typografische Monatsblätter* magazine cover, 1971. Letterforms become kinetic objects moving in time and urban space. 31.5 × 21.5 cm

**22-17.** Dan Friedman (instructor) and Rosalie Hanson (student), typographic permutations, 1970. Friedman's students explored typographic contrasts in their class assignments.

**22-18.** April Greiman, China Club invitation, 1980. Overlapping forms and movements in and out of space animate the flat typographic page. The space is energized by gestural and geometric forms moving in counterpoint to the typographic structure. 23 × 16.5 cm

**22-19.** April Greiman (design and typography) and Jayme Odgers (art direction, photography, and design), poster for the California Institute of the Arts, 1979. The printed surface is redefined as a continuum of time and space. 29.2 × 119 cm

**22-20.** Willi Kunz, pages from *12 Typographical interpretations*, 1975. Marshall McLuhan noted that Kunz understood the resonant interval in structuring designs.

**22-21.** Willi Kunz, photography exhibition poster, 1978. A dynamic equilibrium between diverse parts is achieved. 51 × 70 cm

**22-22.** Willi Kunz, typographic workshop poster, 1974. The International Typographic Style is supplemented with the use of a strong diagonal. 92 × 78 cm

**22-23.** Kenneth Hiebert, exhibition and symposium poster, 1979. A formal grid structure is implied, but a playful intuitive process of form exploration led Hiebert to unexpected relationships. 91.4 × 61 cm

**22-24.** Christoph Radl and Valentina Grego, Memphis logo designs, early 1980s. The Memphis vocabulary of form and pattern is given typographic expression in this series of logo designs.

**22-25.** William Longhauser, poster for a Michael Graves exhibition at the Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, 1983. Letterforms retain their legibility while being transformed into decorative geometric forms evoking a postmodern architectural landscape. 44.5 × 55.9 cm

**22-26.** William Longhauser. Poster for RGA Associates, announcing a lecture by Robert (Bob) Greenberg, 1994. Sponsored by the Graphic Design Department of the University of the Arts and the Philadelphia chapter of the American Institute of Graphic Arts. 91.4 × 61 cm

**22-27.** Michael Vanderbyl, California Public Radio poster, 1979. A



rectangle negates the eye while triangles over the ear and flaring away from the mouth signify the auditory, nonvisual medium of radio. 76.2 × 61 cm

**22-28.** Michael Vanderbyl, promotional mailer for Simpson Paper Company, 1985. Diagonal placement, textured letterforms, and mixed fonts echo the uninhibited vigor of the Italian design studio Memphis. 30.5 × 91.5 cm

**22-29.** Michael Vanderbyl, postmodern architecture poster, 1984. An “innovative” postmodern building sticks out its tongue at an “obsolete” modern building, the stereotypical and oft-criticized “boring glass box.” 102.8 × 73 cm

**22-30.** Michael Vanderbyl, poster for Hickory Business Furniture, 1985. Gestures and other elements of art are used as decorative elements 76.2 × 61 cm

**22-31.** Michael Manwaring, catalogue cover for Santa Cruz clothing, 1984. Diagonal torn-edged collage elements and rubber stamps convey a lively informality. 43.2 × 27.9 cm

**22-32.** Michael Manwaring, brochure cover for Barr Exhibits, 1984. Postmodern design often employs pastel shades and repeated patterns. The viewer participates in the design by deciphering the half-hidden *B*. 33 × 22.9 cm

**22-33.** Michael Cronan and Shannon Terry, Beethoven Festival poster, 1983. Beethoven’s passion is signaled by the corresponding forms of flame and hair. 93 × 57 cm

**22-34.** Paula Scher, poster for CBS records, 1979. The synthesis of contradictory sources of inspiration, in this case Russian constructivism and nineteenth-century wood-type posters, is often a springboard to innovation. 117 × 76 cm

**22-35.** Paula Scher, “Great Beginnings” spread for Koppel & Scher promotional booklet, 1984. Typographic ideas paraphrasing Russian constructivism, futurism, and Dada are freely combined and reinvented. 21.6 × 30.5 cm

**22-36.** Paula Scher, Swatch Watch poster, 1985. A year after Herbert Matter’s death, one of his most famous posters from the 1930s (see Fig. 16-61) is unabashedly parodied for Swatch, the Swiss watch manufacturer. 117 × 76 cm

**22-37.** Louise Fili, book cover for *The Lover*, by Marguerite Duras, 1985. In this art-deco inspired design, a delicately vignetted photograph is used with lettering that seems to cast soft shadows. 20.2 × 13 cm

**22-38.** Carin Goldberg (designer) and Frank Metz (art director), book cover for *The Sonnets of Orpheus*, by Rainer Maria Rilke, 1987. Design motifs and sans-serif lettering constrained by black rectangles were inspired by the Vienna Workshops. 24 × 13.6 cm

**22-39.** Carin Goldberg (designer) and Gene Greif (illustrator), book cover for *When Water Comes Together with Other Water*, by Raymond Carver, 1987. Wavy ornaments signifying water were added to the Eagle typeface. 20.2 × 13 cm

**22-40.** Lorraine Louie (designer) and Susan Mitchell (art director), cover for the *Quarterly*, 1987. For this series Louie invented a vast inventory of colorful shapes organized with an unerring sense of balance. 20.2 × 13 cm

**22-41.** Daniel Pelavin (designer) and Judith Loeser (art director), book cover for *The Notebooks of Malte Laurids Brigge: A Novel*, by Rainer Maria Rilke, 1985. The lettering was inspired by a Gustav Klimt poster (see Fig. 12-9). 20.2 × 13 cm

**22-42.** Daniel Pelavin (designer), book cover for *Hoover's Guide to the Top Southern California Companies*, 1996. A tightly composed linear structure presents symbolic iconography with planes of color evoking the feeling of cloisonné. 22.7 × 15.2 cm

**22-43.** Charles S. Anderson (designer and illustrator) and Lynn Schulte (illustrator), label designs for Classico pasta sauce, 1985. Duffy Design Group countered the garish color and strident typography of many mass-marketed grocery packages with subtle color and elegant typography.

**22-44.** Charles S. Anderson Design Co., cover for *CSA Archive Catalog of Stock Art*, 1995. The heaviness of bold black type and illustration are tempered by an underlay of abstract shapes in three warm colors. 20.2 × 13 cm

**22-45.** Neville Brody, record album cover design for the band Parliament, 1985. Hand-lettered words are executed with a mechanistic and mathematical perfection. 31.5 × 31.5 cm

**22-46.** Neville Brody, contents page logos from the *Face*, nos. 49, 52, and 55, 1984. Over eight or nine issues, the word *contents* was deconstructed from a readable word into abstract marks as Brody investigated an organic process of change and the role of visual coding in the editorial environment.

**22-47.** Neville Brody, editorial pages for the *Face*, no. 59, March 1985. Type and image become objects composed against each other to achieve a dynamic whole. 30.2 × 46.4 cm

## Chapter 23

Ikko Tanaka, "Nihon Buyo," poster, 1981.

**23-1.** Alan Fletcher, Colin Forbes, and Bob Gill, cover for *Graphis*, 1965. The record of a parcel's international journey carrying Pentagram work to the magazine also became the package carrying *Graphis* to its readers. 30 × 23.5 cm

**23-2.** Colin Forbes, symbol for the Zinc Development Association Die Casting Conference, 1966. Pentagram solutions seem to appear magically

from the content. The opportunity to render the year in male and female components of a die-casting mold occurs only once each decade.

**23-3.** Alan Fletcher, Victoria and Albert Museum logo, 1989. In 1996 Fletcher discussed the V&A logo in *Beware Wet Paint*: “The already classic symbol for the Victoria & Albert Museum (designed in 1989) is in a typeface originally designed by Giambattista Bodoni. The problem centered on endowing the three characters with a single personality. The solution was to divide and remove half of one letter, and add and insert an ampersand to reinstate the missing crossbar.”

**23-4.** Vaughan Oliver, Central St. Martin’s Fashion Show invitation, 2004. 20 × 13 cm

**23-5.** Michael Johnson, “Design Decisions,” poster, 1996. One of a series of posters created for Britain’s Design Council. They were intended to be displayed in schools to spur children’s interest in the design process by using beautifully “wrong” images. 100 × 69 cm

**23-6.** Why Not Associates, book cover, 1998. The name of the creative firm is implied by a question mark drawn with light. 29 × 24.1 cm

**23-7.** Angus Hyland, spread from *Grafik* magazine, 2009. The spread visually interprets a series of essays on typographic forms. 30.8 × 24.4 cm

**23-8.** David Hillman, Millennium Stamps series for the Royal Mail, United Kingdom, 1999.

**23-9.** Vince Frost, spread for *Zembla* magazine, vol. 10, no. 3, spring 2004. 29.7 × 22.9 cm

**23-10.** Siobahn Keaney, Royal Mail Yearpack for the Royal Mail, London, 2002. This folder features special-edition stamps from 2002. 31.5 × 67.5 cm

**23-11.** Ryuichi Yamashiro, poster for a tree-planting campaign, 1961. The Japanese characters for *tree*, *grove*, and *forest* are repeated to form a forest. 104.1 × 73.6 cm

**23-12.** Japanese traditional crests and much postwar Japanese graphic design share direct frontal presentation of simplified images, symmetrical composition, and a refined use of line and space.

**23-13.** Yusaku Kamekura, booklet cover, 1954. Torn paper Japanese characters and Bodoni letterforms spell the same word, typifying Kamekura’s synthesis of Asian and Western forms. Around the same time, the torn paper device was also being used by Willem Sandberg in the Netherlands. 21.8 × 15.8 cm

**23-14.** Yusaku Kamekura, Tokyo Olympics logo and poster, 1964. Three simple symbols—the red sun of the Japanese flag, the Olympic rings, and the words *Tokyo 1964*—combine into an immediate and compelling message. 102 × 55 cm

**23-15.** Yusaku Kamekura, poster of the Osaka World Exposition, 1970.

The imagination of Japanese designers is constantly tested as they invent new sun images as part of the heritage of the Land of the Rising Sun. 103.5 × 72.7 cm

**23-16.** Tadashi Masuda (designer) and Doki Mitsuo (photographer), cover for *Brain* magazine, 1964. To illustrate an article on typography, metal printing plates are wrapped in typographic printed proofs that are torn to reveal their contents. 29.8 × 20.3 cm

**23-17.** Kazumasa Nagai, exhibition poster, 1984. An imaginary universe is created from colorful linear elements. 103 × 72.8 cm

**23-18.** Ikko Tanaka, poster for Senei Ikenobo's flower arrangement, 1974. The mountains and waves of traditional woodblock prints are evoked by a rhythmic sequence of blue and blue-green bands under a graduated tan sky. 103.5 × 72.7 cm

**23-19.** Ikko Tanaka, "Nihon Buyo," poster, 1981. A traditional Japanese theatrical character is reinvented using the aesthetic forms of a later age. 103.5 × 72.7 cm

**23-20.** Takenobu Igarashi, trademark for Parco Part 3 department store, 1981. Letters assembled of geometric segments can be presented as a relief or as three-dimensional environmental signage.

**23-21.** Takenobu Igarashi, poster for Expo '85, 1982. Designed a few years before Expo '85, this poster for an international housing exposition is signified by exploded structural forms. 102.9 × 72.8 cm

**23-22.** Takenobu Igarashi, poster calendar, 1990. Each of the 6,226 numbers designed in the ten-year project is different from all others. Detail

**23-23.** Takenobu Igarashi, poster for the Kanagawa Art Festival, 1984. A universe composed of dots evokes in-finite time and space. 102.9 × 72.8 cm

**23-24.** Tadanori Yokoo, poster for Koshimaki Osen, 1966. East and West meet in a virtual catalogue of images and techniques. 103 × 72.8 cm

**23-25.** Tadanori Yokoo, poster for printmaking exhibition, 1968. As Yokoo began to open his densely packed spaces and expand his range of printing techniques, he moved from pop art to personal statement. 103 × 72.8 cm

**23-26.** Tadanori Yokoo, exhibition poster, 1973. A Persian manuscript border frames an enigmatic black rectangle, where two plates of food hover inexplicably. 81 × 51.3 cm

**23-27.** Shigeo Fukuda, "Victory 1945" poster, 1975. The simple act of turning the shell back toward the gun signifies the folly of war. 72.6 × 51.2 cm

**23-28.** Shigeo Fukuda, exhibition poster for Keio department store, 1975. Optical illusions are typical of Fukuda's work. 103 × 72.5 cm

**23-29.** Shigeo Fukuda, teacups, 1975. Fukuda's visual puns and illusions are expressed three-dimension-ally in toys, products, environments, and sculpture.

**23-30.** Koichi Sato, "New Music Media" poster for the May Corporation, 1974. A black fish, glowing pale green water, and a black box with shading around the edges emit a quiet poetry. 102.9 × 73 cm

**23-31.** Koichi Sato, image poster for the Yuny supermarket, 1985. In this enigmatic poster a metaphysical event in a subtle palette of blues creates a poetic image. 102.9 × 73 cm

**23-32.** Wim Crouwel, postage stamps for the Dutch postal service, 1976. Absolute simplicity gains expression through color gradation.

**23-33.** Total Design, trademarks for (top row) PAM petroleum company (1964); Thijssen Bornemisza (1971); Kunst an Bedrijf Foundation (1978); Hat Spectrum publishing company (1971); and (bottom row) Furness Holding (1969) and its subsidiaries Furness road transport division (1969), harbor division (1969), trade division (1972), and insurance company (1969).

**23-34.** Wim Crouwel, poster for Amsterdam's Stedelijk Museum design exhibition Vormgevers (Designers), 1966. The matrix governing the design of the poster and lettering is revealed as a design element. 95.2 × 62.2 cm

**23-35.** Benno Wissing, poster for the exhibition Plannenmaken: 25 jaar bond van Nederlandse stedenbouw-kundigen (Plan Making: Alliance of Dutch Urban Development, 25 Years), 1961. A dynamic image is created with simple forms and overlapping primary colors contrasting with the texture of the photograph. 95.2 × 62.2 cm

**23-36.** Pieter Brattinga, poster for exhibition De man achter de vormgeving van de PTT (The Man Behind the Design for the Dutch Post Service), 1960. A vibrant translucency, achieved by overprinting gray and blue on a halftone photograph, expresses the subject. 62.5 × 38.1

**23-37.** Studio Dumbar, PTT corporate identity system, 1989. Architectural identification, vehicles, and signage were produced from guidelines in the identity manual, shown at right.

**23-38.** R. D. E. Oxenaar with J. J. Kruit, designs for Netherlands currency: 50 guilder, 1982, and 250 guilder, 1986. A rare aesthetic attainment and functional practicality enabled currency to contribute to a sense of national identity.

**23-39.** Jan van Toorn, "Mens en Omgeving" (Man and Environment), poster, De Beyerd Visual Arts Center, Breda, the Netherlands, 1982. Seven montage poster designs were produced, each using the same triangular fragments of a TV image of actress Sophia Loren and her son. Van Toorn altered the reproduction on each poster by manipulating color plates and adding hand-coloring. The repeated images called attention to the designer's capability in shaping mass media and the media's power to

[invent celebrity images. 95.2 × 62.2 cm](#)

[\*\*23-40.\*\* Anthon Beeke \(designer and photographer\), theater poster for \*Leonce en Lena\* \(Leonce and Lena\), 1979. The image becomes a covert allusion to something not directly stated, disconcerting in its ambiguity. 109.8 × 81.4 cm](#)

[\*\*23-41.\*\* Anthon Beeke \(designer and photographer\), poster for \*Een meeuw\* \(The Seagull\), 2003. The face of a woman encircled by a wreath of feathers at first appears to be the center of a flower. However, the carnival atmosphere quickly turns cynical as the face takes on the appearance of a blood-spattered specter. 119 × 81 cm](#)

[\*\*23-42.\*\* Anthon Beeke \(designer and photographer\), poster for \*Hamlet\*, 2002. The skull image for Hamlet at first appears to be an ordinary interpretation of the subject, but another element is introduced as the eyes are bluntly covered with a red rectangle. Even without eyes, the skull stares at us through two white dots. Its teeth spell \*HAMLET\* and seem to be emitting caustic laughter. 119 × 81 cm](#)

[\*\*23-43.\*\* Ghislain \(Gielijn\) Daphnis Escher, poster for the Shaffy Theater, 1974. Instead of promoting a play, this poster promotes the theater itself. 118 × 83 cm](#)

[\*\*23-44.\*\* Ghislain \(Gielijn\) Daphnis Escher, “Dueten” \(Duets\), poster, 1997. Both title and subject are adroitly suggested through typography. 118 × 83 cm](#)

[\*\*23-45.\*\* Ghislain \(Gielijn\) Daphnis Escher, poster for the exhibition \*Sandberg nu: Hommage aan Sand-berg\* \(Sandberg Now: Homage to Sandberg\), 2004. The name \*Sandberg\*, which might be roughly translated as “sand mountain,” is represented by a mound of sand. 118 × 83 cm](#)

[\*\*23-46.\*\* Gert Dumbar \(designer\), Lex van Pieterse \(photographer\), and Telldesign \(studio\), poster for the Mondrian collection at the Haags Gerneentemuseum, 1971. Dumbar’s sculptural fantasy caused great consternation among those who failed to understand it as a perceptive homage to Mondrian’s creative process. 95.2 × 62.2 cm](#)

[\*\*23-47.\*\* Studio Dumbar \(Bob van Dijk\), poster for Holland Dance Festival, 1995. In this poster series, graphic forms reflect the dancers’ movements. 95.2 × 62.2 cm](#)

[\*\*23-48.\*\* Studio Dumbar \(Bob van Dijk\), poster, “When the Well Is Dry, We Know the Worth of Water,” 2000. The subject is implied through the use of a cryptic image. 95.2 × 62.2 cm](#)

[\*\*23-49.\*\* Studio Dumbar \(Dennis Koot\), poster for Pulchri Studio, The Hague, End of Year Exhibition, 2002. The gallery’s fall exhibition is symbolized by fruits of the harvest. 95.2 × 62.2 cm](#)

[\*\*23-50.\*\* Hard Werken Design, covers for \*Hard Werken\* magazine no. 1, 1979, and no. 10, 1982. Experimentation with images, printing techniques, and materials characterized early Hard Werken designs. 31 ×](#)



20.3 cm

**23-51.** Hard Werken Design, souvenir stamp sheet for PTT, 1988. The self-referential attributes of modern painting and literature are applied to postage stamps.

**23-52.** Wild Plakken, informational folder cover, 1988. The cover for this folder, used in Berlin to disseminate information about Dutch culture, reads, “Where Not Only Tulips Bloom.” 28.6 × 19.8 cm

**23-53.** Wild Plakken, postage stamps for PTT: children and traffic, 1985; Dutch trade unions, 1989; and elderly people and mobility, 1995. Color, type, and image are orchestrated into dynamic stamps.

**23-54.** Irma Boom, *SHV Think Book 1996-1896*, 1996. Commissioned by the Dutch energy concern Steenkolen-Handelsvereniging to commemorate its centennial, the 2,136-page SHV centenary book took five years to produce. 22.5 × 17 × 11 cm

**23-55.** Experimental Jetset, “Meet the Cast” movie poster for *Helvetica*, 2006. The poster uses a classic motion picture slogan that also explicitly implies typography. The word *cast* can mean a group of actors or can refer to the casting of type. 95.2 × 62.2 cm

**23-56.** Experimental Jetset, limited-edition packaging for the *Helvetica* documentary Blu-ray version, 2008.

**23-57.** Helmut Brade, poster for *Die Dreigroschenoper (The Threepenny Opera)*, 2001. Mack the Knife is depicted as a shark gobbling fish. 83.5 × 60 cm

**23-58.** Gitte Kath, poster for *The Chalk Circle, or the Story of the Abandoned Doll*, a play for children and adults inspired by Bertolt Brecht’s *The Chalk Circle*. 64.8 × 46.4 cm

**23-59.** Luba Lukova, “Peace,” poster, 2001. A medley of weapons is used to construct a dove. 96.5 × 64.8 cm

**23-60.** Luba Lukova, “Water,” poster, 2002. The message for water conservation is a barren lake bed that forms the body of a dead fish. 64.8 × 96.5 cm

**23-61.** Hideki Nakajima, “I Am Walking,” poster, 2001. This poster was a collaborative work with Ryuichi Sakamoto, a well-known Japanese musician. Sakamoto wrote the poem for this poster, and Nakajima provided a typographic interpretation of the text. 120.7 × 111.8 cm

**23-62.** Makoto Saito, poster for Alpha Cubic Co., 1988. Saito’s expressive designs are embraced by his open-minded clients. 72.4 × 103.5 cm

**23-63.** Makoto Saito, “Sunrise Sunset Yusaku Kamekura,” poster, 1999. Commissioned by the Toppan Printing Company, this poster serves as a monumental homage to the late designer Kamekura. 145.4 × 102.9 cm

**23-64.** Shin Matsunaga, “JAGDA Member’s Poster Exhibition,” poster, 2003. The simplicity of the rising sun motif dominates the image. 102 ×

73 cm

**23-65.** Mitsuo Katsui, “En Hommage à Yusaku Kamekura,” poster, 1998. 102.9 × 73 cm

**23-66.** Stefan Sagmeister, Lou Reed poster, 1996. “We designed a poster announcing his new album *Set the Twilight Reeling*,” explains Sagmeister. “The lyrics are extremely personal. We tried to show this by writing those lyrics directly over his face.” 101.6 × 66 cm

**23-67.** Werner Jeker, “Saison,” poster, 2000. In Jeker’s poster announcing the 2000-01 season for the Théâtres Vidy-Lausanne, a leaf that becomes lips implies both “season” and “voice,” recalling Man Ray. 128 × 90 cm

**23-68.** Jean-Benoît Lévy, poster for AIGA, 2002. This poster announces the opening of nine design studios in San Francisco to local AIGA members. The word *seam* was suggested as a theme, and Lévy sought imagery that implied mining. Colored diamonds numbered from 1 to 9 represent the nine diverse design studios and the unique quality of their work. The black-and-white photograph of a tearful fashion model with running makeup was taken by the Swiss photographer Robert Schlatter, now living in San Francisco. According to Lévy the tears could be caused by the heat of a mine, by sadness, or by anger. The question lingers. 91 × 67 cm

**23-69.** Rudi Meyer, Verdi poster, 2001. The operas of Verdi are implied by undulating lines of type in the colors of the Italian national flag. 128 × 90.5 cm

**23-70.** Niklaus Troxler, poster for David Murray and Kahil El Zabar, 1991. The music is expressed through expressionistic painted letters. 128 × 90.5 cm

**23-71.** Niklaus Troxler, “Solo Vocals,” poster, 2004. The subject, solo vocals, is represented by a single tube of lipstick. 128 × 90.5 cm

**23-72.** Karl Dominic Geissbuhler, poster for *Maria Stuarda* (Mary Stuart), 2002. The A in Maria Stuarda’s name becomes her decapitated head below the chopping block. 98 × 68 cm

**23-73.** Paul Brühwiler, “Andere Zeiten” (Other Times), poster for Internationale Literaturtage Erlangen, 1997. 128.2 × 90.8 cm

**23-74.** Paul Brühwiler, poster for the Luzerner Theater, 1998. 128.2 × 90.8 cm

**23-75.** Uwe Loesch, “Fly By,” poster, 2003. A poster for an exhibition of Loesch’s own designs curiously mingles flies with the typography, implying that “fliegen” can be translated as “flies” or “flying.” 128.2 × 90.8 cm

**23-76.** Holger Matthies, “Hamburger Sommer 2003,” poster. In this poster for Hamburg summer cultural events, the season is indicated by tomato sunglasses and the woman’s suntan. 119 × 84 cm

**23-77.** [Philippe Apeloig, poster for the exhibition Bateaux sur l'eau \(Boats on Water\), 2003. This poster was designed for a temporary exhibition in Rouen, France, that displayed models of ancient barges; the typography implies how they traveled on water. 175 × 120 cm](#)

**23-78.** [Annette Lenz, "Figures Antiques," from a series of ten posters for Radio France, 2001. Lenz implies a contemporary interpretation of classical music by imposing a historical painting over a halftone field. 119 × 84 cm](#)

**23-79.** [Keith Godard, poster for Verdant Light, a University of Virginia lecture series, 2000. The V backing was printed in fluorescent green to give the impression of green light radiating from the cuts of the large letter. 68 × 51 cm](#)

**23-80.** [Keith Godard, poster for Currents, a University of Virginia lecture series, 2001. \*Currents\* evokes the idea of the travel of electricity and also refers to lecturers using contemporary technology in their work. 68 × 51 cm](#)

**23-81.** [Chip Kidd, book cover for \*Naked\*, 1997. Two covers in one, this design reveals an X-ray after the dust jacket is removed. Photography by Peter Zeray/Photonica. 24 × 17.5 cm](#)

**23-82.** [Chip Kidd, book cover for \*Turn of the Century\*, 1998. A mirror image is used to depict the subject of this novel about the media-driven world of New York and Los Angeles. Photography ©Corbis/UPI. 24 × 17.5 cm](#)

**23-83.** [Katsumi Asaba, book cover for \*Spy Sorge\*, 2003. 23 × 16 cm](#)

**23-84.** [Paprika. François Leclerc \(art director and designer\), Louis Gagnon \(creative director\), Alain Pilon \(illustrator\), book covers for the series \*Les Allusifs\*, 2008. 20.2 × 13 cm](#)

**23-85.** [Emilio Gil, designs for the summary and chronology sections of \*Pioneers of Spanish Graphic Design\*, 2007. A book about the history of the graphic design profession in Spain, this book surveys the work of fifteen Spanish graphic designers from 1939 to 1975. 26 × 21 cm](#)

**23-86.** [Emilio Gil, spread from \*Pioneers of Spanish Graphic Design\*, 2007. This spread highlights the work of Spanish designer Jordi Fornas \(b. 1927\), celebrating the illustrations and collages he uses to create book covers. 26 × 21 cm](#)

**23-87.** [Manuel Estrada, identity for Fundación Repsol, 2009. The Repsol Foundation operates to further social improvement and sustainable economies in the regions where the company operates.](#)

**23-88.** [Manuel Estrada, symbol of the Madrid Regional Traveling Exhibition, 2001. Among other missions, this organization provides towns in the Madrid region with cultural projects related to cinema, art, society, and music. The brand is a five-pointed star that moves forward to become a human figure: the two lower points become two legs running in front of a bold shadow, and the right arm, in red, indicates the direction.](#)

The flag of the Madrid region includes seven five-pointed stars.

**23-89.** Manuel Estrada, trademark for the *Emprende Fair*, 2001. Intended for entrepreneurs and small businesses, this trademark is based on a lowercase e moving forward steadily and firmly.

**23-90.** Manuel Estrada, *Tauromachies*, sign for a special-edition book on bulls from French publisher Plume, with works by photographer Isabel Muñoz, 2010.

**23-91.** Manuel Estrada, identity for Olé Imports, 2004. This Spanish company was formed by two wine experts and focuses on distributing and exporting Spanish wine throughout Europe, the United States, and Canada. The sign shows two intertwined wine glasses that suggest both friendship between the two partners and a common business project.

**23-92.** Manuel Estrada, identities for the Istituto Europeo di Design (European Design Institute), 2000. Estrada's studio created a system of colored icons for the European Design Institute, a private design school started in Milan that now has branches in other cities, including Madrid, Barcelona, and São Paulo. The symbols represent the various disciplines taught at the institute: (top row) product, interior, and virtual design; (bottom row) graphic, digital, and fashion design.

**23-93.** Manuel Estrada, book covers for the series *El País Aventuras* (El Pais Adventures), 2004. 19 × 11.5 cm

**23-94.** Manuel Estrada, book covers for the series *Espacio abierto* (Open Space) 2004-9. 19 × 11.5 cm

**23-95.** Isidro Ferrer, book covers for *Clásicos Universales* (Universal Classics) paperback collection, 1999-2000. 23.7 × 17.4 cm

**23-96.** Sebastião Rodrigues, cover for *Almanaque*, 1960. 30 × 22.4 cm

**23-97.** Henrique Cayatte (art director), Mário Assis Ferreira (director), *Egoísta* magazine, no. 14, "Portugal," February 2003. This issue of *Egoísta* explores the topic "Portugal: Pensar o futuro" (Portugal: Thinking the Future). The rooster, a traditional symbol of Portuguese culture, is embedded in a block of ice. Is it being frozen or is it thawing out? Is Portugal beating the economic crisis? 33 × 25.8 cm

**23-98.** João Machado, "1º de Maio" poster for the Almada municipal government, 2008. 100 × 69 cm

**23-99.** Alva (Diogo Potes), visual identity for Lisboa ao Carmo, 2008. Lisboa ao Carmo is a store in a historical neighborhood in Lisbon that sells products promoting the city, such as T-shirts and pins, but it is considered a store for those who love the city rather than for tourists.

**23-100.** Félix Beltrán, cover of an invitation for a graphic design exhibition, 2001. 23 × 15 cm

**23-101.** Luis Almeida, "Cervantes XXXII," poster for the Thirty-Second International Festival of Cervantes, 2004. This poster won the judges' award at the poster competition "Premio Cervantino de Cartel" for its

[technical qualities and its fresh and controversial message. 102 × 69.6 cm](#)

[\*\*23-102.\*\* Luis Almeida, “Quixote,” poster, 2004; a variation on the original poster. 102 × 69.6 cm](#)

[\*\*23-103.\*\* Gabriela Rodriguez, “I Don’t Need Legs if I Have Wings for Flying,” poster, 2001. This poster from Mexico is an ode to Henri de Toulouse-Lautrec. 73 × 50 cm](#)

[\*\*23-104.\*\* Gabriela Rodriguez, \*Goya Posada\*, poster, 2002. Poster for cultural-exchange project and exhibition sponsored by the Mexican Ministry of Foreign Affairs and the Mexican Institute, Madrid. This poster concerns the Mexican Revolution of 1910. Spain is symbolized by iconic imagery by Francisco Goya, once a court painter to the Spanish Crown. Mexico is symbolized by an engraving by José Posada, a printmaker and cartoonist credited with educating the general public about political injustices and the abuse of power leading up to the revolution. 101 × 73 cm](#)

[\*\*23-105.\*\* Alejandro Magallanes, \*Re-flexiones en torno al libro\* \(Reflections on the Book\), exhibition poster, 2002. 101 × 73 cm](#)

[\*\*23-106.\*\* Rico Lins, “Human Rights,” poster for the exhibition \*Artis 89\*, Paris, 1989. 102 × 69.6 cm](#)

[\*\*23-107.\*\* Rico Lins, poster for \*Doces poderes\* \(Sweet Powers\), 1996. Poster for a film taking a behind-the-scenes look at the electoral campaign in Brazil. 102 × 69.6 cm](#)

[\*\*23-108.\*\* Rico Lins, cover for the German magazine \*Kultur Revolution\*, February 1986. 30 × 21 cm](#)

[\*\*23-109.\*\* Rubén Fontana, covers for \*TipoGráfica\* magazine, c. 2000. 30.8 × 22.4 cm](#)

[\*\*23-110.\*\* Rubén Fontana, signage for Morph, 1995. The identity system design reflects the surprising diversity of products and events happening within Morph, a bazaar for household items and gifts.](#)

[\*\*23-111.\*\* Henry Steiner, series of banknotes for the Standard Chartered Bank, 2003. The mythical animals have evolved over the three-odd decades since the designs were first printed. Many details on the banknotes have cultural relevance. The spherical “see-through” features \(in register on both faces\) at the front top right represent the Chinese elements: water, earth, fire, wood, metal. The consecutive historical scenes on the reverse look alternately toward the harbor and the peak. Additionally, at the bottom of the reverse there is a set of five different latticework patterns. Each bill, 7.14 × 14.29 cm](#)

[\*\*23-112.\*\* Bingnan Yu, “Dream of Flowers Blooming at Pen-tip,” poster, 1997. Poster designed for the 1997 China Communication Poster Design exhibition. 100 × 70 cm](#)

[\*\*23-113.\*\* Wang Min, Adobe Type Library font catalog cover, summer, 1990. 81.3 × 55.9 cm](#)

**23-114.** Wang Min, font design, 1995. 84.1 × 59.4 cm

**23-115.** Wang Min, “The Forbidden City,” logo and poster, 1994. The Forbidden City was the royal palace during China’s last two dynasties, the Ming and Qing, and is now a national park. 84.1 × 59.4 cm

**23-116.** Xu Bing, *Book from the Ground*, 2012. A graphic novel narrates the story of a day in the life of an urban worker told entirely in ideographic signs of wayfinding, corporate, chemical, food, game, insignias, and instructional signs that challenge conventional readings of visual language and Chinese calligraphy in particular. The work recalls Ilia Zdanevich’s 1923 book *Le-Dantiu as a Beacon* and James Joyce’s 1922 novel *Ulysses*. 23 × 15.5 cm

**23-117.** Song Xeiwei, maquette of information columns for the Olympic Park, 2008. A series of twenty-nine information and wayfinding column designs with animation, sound, video, and typography related to each of the twenty-nine Olympic host nations placed in intervals to surround the Olympic Park in Beijing. 29 m high (each tower)

**23-118.** Jingren Lu, *Flip*, book, 2004. A contemporary book design in two attached sections. The physical structure emphasizes the book designs featured within. As with many of Jingren’s designs, there are multiple entry points. Work from each major Chinese geographical area opens with a section divider featuring perforated flaps that peel back to reveal the area’s name. 28.25 × 19 cm

**23-119.** He Jianping, poster advertising Hesign Studio Berlin, 2004. 84 × 118.9 cm

**23-120.** He Jianping, silkscreen poster design, 2008. This poster was commissioned by the Central Academy of Fine Arts in Beijing as part of an exhibition of design for the Beijing Olympics. 118.9 × 84 cm

**23-121.** Jiang Hua (art director and designer), Eastern Zhejiang, Chinese typeface for *Eastern Zhejiang Culture Magazine*, poster, 2003. *Eastern Zhejiang Culture Magazine* is the official magazine of the Cultural Relics and Museum Association of China. 100 × 70 cm

**23-122.** Zhao Jian, book design for *The Kite Art of Cao Xueqin*, 2005. 26 × 23 cm

**23-123.** Ma Quan, “Art and Science” poster, 2001. This poster was designed for the Art and Science International Exhibition and Global Symposium, 2001. A cloud of @ signs serves as a visual metaphor and ideogram for *tai ji*, the traditional Chinese concept of infinite energy and interaction. 100 × 70 cm

**23-124.** Wu Yong, *Chuan Shi You Bao* (The Precious Stamps), 2010. Designed to suggest a museum display, this two-volume book contains antique postage stamps embedded in die-cut pages covered with transparent film. 27 × 26 cm

**23-125.** Cao Fang, “Live Culture, Type Culture,” poster, 2001. Designed for an international poster exhibition, collaged and layered signs,



calligraphic writing, and typographic characters illustrate the history of writing and printing, including the earliest ink on paper, typeforms from cuneiforms, Pi Sheng's invention of movable type in Asia, and Gutenberg's invention of movable type in Europe. The bold Chinese character repeated across the poster is the logogram for "living." 60 × 40 cm

**23-126.** Han Jiaying, promotional poster and cover for *Frontiers* magazine, 1997. The tranquil Chinese character for *mei* (beautiful) is made into a stylized image with half of the ideogram's strokes reconstructed as an ink handprint, creating tension between calligraphic and pictorial signs for beauty. 100 × 70 cm

**23-127.** Han Xu, "Image of Istanbul– West and East," poster, 2003. Wordplay on the name of Istanbul contrasts the city's ancient traditional cultural roots with its Westernized economy and social structure. The poster was designed as part of a Chinese program to recognize Asian cities outside of China. 128 × 90 cm

**23-128.** Bi Xuefeng, "Cité International des Arts" (International City of Arts), poster, 1997. The design was inspired by the architecture, street images, and worn graffiti painted walls of Paris, with calligraphic forms for "Cité Arts" constructed of Bi Xue-feng's own photocopied and collaged photos of Paris. 100 × 70 cm

**23-129.** Chen Zhengda, "Feeling Style," silkscreen poster, 2003. Geometric forms in fusion with text suggest the motion, reflections, and color of West Lake that dominates the Hang-zhou region of China. 128 × 90 cm

**23-130.** Wang Xu (designer) and Zi Quan (art director), *Artistic Conception Writing*, book design, 2000. The book, based on a collection of Chinese characters and folk art, is divided into Dragon and Phoenix volumes. It contains a mixture of graphs and patterns using paper-cuts, folk objects, woodcuts, embroidery, and architecture. 30.5 × 25.4 cm

**23-131.** Kan Tai-keung, Chongqing identity guideline, 2008. Kan created the identity and system graphic standards manual concerning the application of Chongqing's logo and icons to public signage, events materials, and architecture. 25.4 × 22.2 cm

**23-132.** Freeman Lau and Tong Yang-tze, "Chairligraphy II, Jin's Hexagonal," poster, 2011. Lau's lines of a classic Ming style chair overlaid with Tong's hand-painted calligraphy is one of a series of printed and hand-inked posters emphasizing traditional and modern design. Lau's configurations of chair designs, in two and three dimensions, act as metaphors for design aesthetics and social roles in modern Chinese society. 100 × 70 cm

**23-133.** Tommy Li, cover and spread for *Vision Quest*, no. 1, 1999. The magazine, designed and published by Tommy Li, with contributions from many Hong Kong designers, addressed a wide range of social and cultural topics. 47 × 32 cm

**23-134.** Stanley Wong, “Eye,” poster, from the “People” series, 2003. Human body parts combine with strokes of Chinese characters to form a complete single Chinese word. 100 × 70 cm

**23-135.** Ung Vai Meng, poster for Tequila-Sangria cinematic series, featuring films from Mexico and Spain, 2001. 100 × 70 cm

**23-136.** Ahn Sang-Soo, poster for the Jeonju International Film Festival, 2002. 100 × 70 cm

**23-137.** Ahn Sang-Soo, spread from the underground art-culture magazine *Bogoseo/Bogoseo (Report/Report)*, c. 1990. 30.8 × 44.8 cm

**23-138.** Kim-jun Park, pages from the “Five Years Recycling Calendar,” 2005-2008. Park made collages of recycled designs and added new marks to form a progressive series of calendars. 32 × 22 cm

**23-139.** David Tartakover, poster celebrating the Henri de Toulouse-Lautrec centennial, 2001. The beauty of this poster comes from its minimalism and the tension created by the intersection of the horizontal and diagonal text. 98 × 68 cm

**23-140.** Morteza Momayez, cover for *Blue: A Collection of Forugh Milani's Poetry*, 1994. 25 × 19.5 cm

**23-141.** Majid Abassi, poster for *Boof-e Kour (The Blind Owl)*, 2003. Sadeq Hedayat (1903-1951) and his literary masterpiece *Boof-e Kour* were the subjects of the First Iranian Typography Exhibition. 100 × 70 cm

**23-142.** Majid Abassi, poster for an exhibition of photographs of Sadeq Hedayat, 2001. 100 × 70 cm

**23-143.** Reza Abedini, film poster for *Rêves de sable*, 2003. The sable cloak is created from a collage of Persian lettering. 120.5 × 89.5 cm

**23-144.** Reza Abedini, poster for Visual Experiments, an exhibition of his own work, 2002. 120.5 × 89.5 cm

**23-145.** Saed Meshki, book cover, 1999. 25 × 19.5 cm

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**24-11.** David Carson (art director) and Pat Blashill (photographer), “Hanging at Carmine Street,” *Beach Culture*, a magazine focusing on West Coast watersports, 1991. Responding to the title of an editorial feature on a public swimming pool, Carson was inspired to “hang some type.” 34 x 27 cm

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**24-13.** David Carson (art director) and Chris Cuffaro (photographer), “Morrissey: The Loneliest Monk,” *Ray Gun*, 1994. The unusual photographic cropping and deconstructed headline convey the musician’s romanticism and mystery. 30.4 x 25.3 cm

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**24-17.** John Plunkett, Barbara Kuhr (designers and art directors), *Wired* magazine, front-of-book spread. The Electronic Word section used layered form, with text often running over layers of images to express the multidimensional content of the Internet and, in the words of the designers, “shape” the readers’ experience. Car photograph: Renault, Ltd. 27 x 23 cm

**24-18.** John Plunkett, Barbara Kuhr (designers and art directors), *Wired* magazine feature spread, July 1994. Postmodern text designs and florescent colors signaled a new paradigm for print communication about the new electronic media. Photograph of David Byrne by Neil Selkirk. 27 x 23 cm

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**24-20.** Abbott Miller, “How to Pass, Kick, Fall and Run,” *twice* magazine, 2007. This issue was dedicated to Merce Cunningham’s dance of the same name. Working closely with Cunningham, Miller transformed words and movements into a visual interpretation of the issue’s content. The masthead was designed using the 1985 typeface Swift, created by the Dutch type designer Gerard Unger. 29 x 21 cm

**24-21.** Martin Venezky/Appetite Engineers, cover of the Sundance Film Festival Identity and Film Guide, 2001. 29 x 22 cm

**24-22.** Martin Venezky/Appetite Engineers, spread from the Sundance Film Festival program, 2001. 29 x 22 cm

**24-23.** Sumner Stone, the Stone type family, 1987. This typographic arrangement by Min Wang shows the harmony of the serif, sans-serif, and informal versions.

**24-24.** Carol Twombly, typefaces Charlemagne, Lithos, and Trajan, 1989. The inscriptional spirit of the ancient world is translated into the digital realm.

**24-25.** Robert Slimbach, typefaces Adobe Garamond, 1989; Myriad (designed with Carol Twombly), 1990; Minion, 1990; Caslisch script, 1993; Poetica, 1992; Adobe Jenson, 1996; and Cronos, 1997.

**24-26.** Robert Slimbach and Carol Twombly, Myriad, a two-axis multiple-master font, 1990. From left to right, the set width of the characters goes from condensed to extended; from top to bottom, the stroke weight becomes thicker.

**24-27.** Emigre fonts include P. Scott Makela, Dead History, 1990; Jonathan Barnbrook, Exocet, 1990; Jeffrey Keedy, Keedy Sans, 1989; Frank Heine, Remedy, 1991; Rudy VanderLans, Suburban, 1994; Barry Deck, Template Gothic, 1990; and Zuzana Licko, Totally Gothic, 1990, Filosofia, 1997, and Mrs Eaves, 1996.

**24-28.** Matthew Carter, typeface designs: Galliard, 1978; Mantinia, 1993; Sophia, 1993; and Big Caslon CC, 1994.

**24-29.** Matthew Carter, Walker typeface, 1995. Snap-on serifs and other variables extend the formal range.

**24-30.** Matthew Carter, Yale Design, roman and italic, 2004.

**24-31.** Matthew Carter, Yale Administrative, roman and italic, 2004.

**24-32.** Matthew Carter, Yale Street, 2004.

**24-33.** Gerard Unger, Capitulum type family, 1998. Unger designed this typeface for use by the Roman Catholic Church for its jubilee in 2000.

**24-34.** Frank Blokland, DTL Haarlemmer, 2002.

**24-35.** Petr van Blokland, Proforma, c. mid-1980s, digital version mid-1990s.

**24-36.** Erik Spiekermann, Erik van Blokland, Ralph Oliver du Carrois, Axel family, 2009. Axel is a family of simple, economical fonts designed for use in constricted spaces such as tables and spreadsheets. Axel fonts are highly legible, so similar characters are distinguishable from one another (*l, i, I, 1, 7; o, O; e, c*).

**24-37.** Jonathan Hoefler and Tobias Frere-Jones, Gotham typeface, c. 2000.

**24-38.** Nadine Chahine, Koufiya typeface, designed in 2003 and released in 2008. This is the first typeface to have matching Arabic and Latin parts created simultaneously by the same designer.

**24-39.** Nadine Chahine, Frutiger Arabic, 2004. Frutiger Arabic was originally designed as a companion to the Latin typeface Frutiger. Chahine worked in consultation with Adrian Frutiger during its development. Its forms refer to the traditional handwriting of Arabic script, but the more simplified forms are suitable for signage applications as well as print.

**24-40.** Nadine Chahine, Neue Helvetica Arabic, 2009.

- 24-41.** Pat Gorman of Manhattan Design, MTV press kit cover, 1982. Randomly generated color combinations were selected and composed in a repeat pattern; visual elements convey the network's character in a nonverbal manner.
- 24-42.** Woody Pirtle, digital illustration for Mead Paper Company, 1985. Original photographs, the wireframe construct of early high-end digital editing devices, and the printed image are shown.
- 24-43.** April Greiman, "Shaping the Future of Health Care" poster, 1987. Color and composition transform easily comprehended symbolic images into a potent expression of future possibilities. 64 x 46 cm
- 24-44.** Bill Hill and Terry Irwin (creative directors) and Jeff Zwerner (designer), MetaDesign San Francisco (design firm), VizAbility interactive CD-ROM screen design, 1995.
- 24-45.** Jessica Helfand (creative director), Melissa Tardiff (art director), Jessica Helfand Studio; Interactive Bureau (agency); John Lyle Sanford (Discovery Channel design director), Discovery Channel website, 1994-95.
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- 24-47.** Bob Aufuldish, fontBoy interactive catalogue website title page, 1995. The uninhibited aesthetic of the typefaces is conveyed.
- 24-48.** April Greiman, RoTo Architects website, 2006.
- 24-49.** RenderMonkey, home page, *Color Chart: Reinventing Color, 1950 to Today*, 2006. This website was created entirely in Flash.
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- 24-51.** Erik Adigard, "Money Is Just a Type of Information," *Wired*, July 1994. 27 x 23 cm
- 24-52.** Erik Adigard, HotBot logo, 1996.
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- 24-54.** Thomson Reuters, story layout from the Wider Image iPad application, 2014. Photographs and text are links that allow the user to explore related content.
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- [24-56. Danny Yount, main title design for \*Kiss Kiss Bang Bang\*, 2005.](#)
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- [24-63. Shuichi Nogami, poster for the architectural firm Shiki, 2002. Shiki works exclusively in wood on residential buildings in Japan. 93 x 65 cm](#)
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- [24-70. Jennifer Morla, poster for AIGA/Landor Associates, 2003. Morla expresses the diversity of AIGA with an explosion of images and textures. 76.2 x 50.8 cm](#)
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cm

**24-74.** Skolos-Wedell, poster for the Lyceum Fellowship competition, 2006. 128 x 90 cm

**24-75.** Skolos-Wedell, poster honoring Matthew Carter as a AIGA Boston fellow, 2010. 128 x 90 cm

**24-76.** Skolos-Wedell, poster for Public Bike, 2012. 128 x 90 cm

**24-77.** Skolos-Wedell, poster commemorating Frederic Chopin's two hundredth birthday for the 22nd Annual Poster Biennale Warsaw "Chopin Anew" competition, 2010. 128 x 90 cm

**24-78.** Catherine Zask, poster for the Orchestre philharmonique de Strasbourg, 2002. A two-color silkscreen in metallic greenish-gray and black. 175 x 120 cm

**24-79.** Catherine Zask, poster for Les Étoiles de la Scam, 2012. Two-color silkscreen. 175 x 120 cm

**24-80.** Catherine Zask, *Hearth*, poster, 2010. This four-color silkscreen was made for the 11th Elia Biennial Conference in Nantes. 175 x 120 cm

**24-81.** Peter Bankov, poster for the exhibition Jan Kounelis, in Perm, Russia, 2014. Irregular drawing and the intersection of elements in the composition produces a brazenly immodest poster. 70 x 100 cm

**24-82.** Peter Bankov, "Tuluze," poster for a campaign in honor of Henri de Toulouse-Lautrec, Nizhny Novgorod, Russia, 2014. 70 x 100 cm

**24-83.** Peter Bankov, "NY SVbanksA," poster for the retrospective exhibition *Underground Images: School of Visual Arts, New York City Subway Posters 1947-2014*, Moscow, Russia, 2014. 70 x 100 cm

**24-84.** Hans Dieter Reichert. Cover and jacket for *baseline* magazine, 2000 and 2001. 34.7 x 24.5 cm

**24-85.** John Warwicker, poster for Tokyo Type Director's Club, 2007. His typographic constructions retain vestiges of futurist poetry. 94 x 66 cm

**24-86.** Mirko Ilic, shaped text spread for *Elvis + Marilyn 2X Immortal*, 1994. 30.5 x 21.5 cm

**24-87.** Władysław Pluta, poster for the exhibition *Pollnische Plakate des 21. Jahrhunderts (Polish Posters of the Twenty-First Century)*, 2003. 89 x 63 cm

**24-88.** Michael Bierut and Marian Bantjes (b. 1963), poster for the *Seduction Symposium*. A collaboration between designer Bierut and calligrapher Bantjes, expressive calligraphy conforms to a strict, yet flexible, geometric grid. 95 x 63 cm

**24-89.** Helmut Schmid, poster for the exhibition *On Typography*, at Kōbu Design University, Japan, 2000. Schmid has added an additional expressive quality to the International Typographic Style. 90 x 63 cm

**24-90.** Koeweiden-Postma, visual identity and posters for Marhaba, 2006. Koeweiden's poster series reflects the celebratory atmosphere surrounding the opening of an Islamic cultural center in Amsterdam. 99 x 76 cm

**24-91.** Max Kisman, poster celebrating a century of Henri de Toulouse-Lautrec, 2001. 76 x 53 cm

**24-92.** Thonik, "n8," poster, 2004. This announcement for "*museumnacht*" (museum night) in Amsterdam advertises the event without emphasizing a particular museum. The title "n8" is a pun derived from the letter *n* and the number 8, which in Dutch is spelled *acht*. Thus, combined with *n* it becomes *nacht*, meaning "night." 76 x 53 cm

**24-93.** Niessen & de Vries, poster celebrating the seventieth anniversary of the French railway SNCF, 2008. The slogan "*Donner au train des idées d'avance*" is incorporated into the poster and the words are cropped as if they were a panorama seen through the window of a moving train. The high-speed trains of the SNCF run through eight different countries; the flags of these countries are incorporated in different patterns depicting a journey through Europe. 117.5 x 75 cm

**24-94.** Alan Kitching, "Hamlet I," letterpress edition print, 2001. 84 x 59 cm

**24-95.** Alan Kitching, "Blood, Toil, Tears, and Sweat," letterpress edition print, 2004. This print was created for the exhibition Public Address System in London and Berlin. 65 x 46.5 cm

**24-96.** Hammerpress (Brady Vest), concert poster for the band Yo La Tengo, 2005. 58.4 x 35.6 cm

**24-97.** Hammerpress (Robert Howsare and Brady Vest), poster for the band Explosions in the Sky, 2009. 55.9 x 34.3 cm

**24-98.** Jim Sherraden, Hatch Show Print, "Type," combination of four letters from 1885 era wood type, opaque and transparent ink, 2003. 101.5 x 77.5 cm

**24-99.** Jim Sherraden, Hatch Show Print, "Quilted One Sheet," printed sections from original woodblocks, 2006. 105.5 x 77.5 cm

**24-100.** Jim Sherraden, Hatch Show Print, "Triple Elvis," blind embossed wood type, photoplate, original woodblock, 2008. 105.5 x 77.5 cm

**24-101.** Jim Sherraden, Hatch Show Print, "Acuff Red," combination of original Grand Ole Opry wood blocks, 2010/2012. 101.6 x 101.6 cm

**24-102.** Jim Sherraden, Hatch Show Print, "Eyes of Hatch," contemporary carved features from original woodblocks, 2012. 105.5 x 77.5 cm

**24-103.** Jim Sherraden, Hatch Show Print, "Abstract Alphabet," gothic typeface printed on paper, mounted on various heights of wood, 2012. 62.3 x 62.3 cm

## Preface

As early as 1922 the Massachusetts-based type designer, calligrapher, and book designer William Addison Dwiggins coined the term graphic design, but it was seldom used before 1945. Until that time graphic designers were mainly referred to as commercial artists. The profession grew extensively during the second half of the twentieth century and early twenty-first century. As we move deeper into the digital age it is undergoing more dramatic changes. It is only natural that the new generations of graphic designers have provocative ideas and question existing viewpoints and established notions of aesthetics. Each time we think we are at the forefront, we find that we are only at a new beginning with the future an open panorama.

Numerous methods are utilized to explore the evolution of graphic design history. These include investigating purely visual aspects, studying its economic associations, and considering the effects of new technology. Clearly, the visual aspects of graphic design are of foremost importance, but we must also reflect upon the designers' principles, the influence of their work on viewers, and the meaning of forms and their syntactic associations. Established methods of art history inquiry are often inadequate for approaching the relatively fresh and intricate history of graphic design. Focusing solely on specific designers and their major works or consigning them methodically to specific groups or movements does not fully serve our requirements. New industrial and technological developments such as the introduction of movable type, lithography, and the computer have played, and continue to play, a vital role. Also, creative interactions between designers have become important, especially today with global communications being almost unlimited.

*Meggs' History of Graphic Design* was never intended to be an all-encompassing historical graphic design encyclopedia, as this would require far more than a single volume. Still, we have attempted to provide a broad survey of notable stages and achievements in graphic design history. In determining what to include, a primary consideration was how particular cultures and individuals affected the contemporary state of the graphic design profession. Today, the graphic design field is much more extensive than in the past, encompassing areas such as motion graphics, design for the built environment, digital type design, design for portable devices, and interactive media. While personal predilections and those of Philip Meggs were significant factors in the selection of designers and images, it was our objective to make such decisions based on reasons that transcended our own aesthetic perceptions. Selections of designers and images were based as much as possible on how clearly they convey ideas, significant design concepts, or particular graphic forms. Obstacles in obtaining publication rights or adequate reproductions also influenced the selection. Thus, some important designers were regrettably excluded.

In graphic design history there have been times when collective visions emerged that cannot be ascribed to one designer. However, there have also been individual designers who clearly created new routes with innovative typographic

and expressive forms and unique methods for communicating information. One objective of *Meggs' History of Graphic Design* has been to document graphic design modernization and those designers who have influenced its ongoing evolution. Attempting to single out particularly consequential designers, especially from the past three decades, has proved to be a challenging task. By “consequential” I am referring to those who not only produced significant work but also made lasting contributions to the development of the field. For me, the question of what distinguishes a master graphic designer from his or her talented colleagues is both exasperating and difficult. Such a person must have a distinctive artistic vision, an instantly recognizable visual vocabulary, and a unique approach that transcends the standard problem-solving process. The innovative ideas and achievements of master designers from the past have remained at the forefront and continue to enlighten and motivate us today. The graphic design of the last twenty years, though, is a more complex arena. The perimeters separating various graphic design fields have become increasingly blurred, and attribution has become more problematic. Today, many graphic designers produce work together with a revolving team of colleagues and with the fresh insight of interns. Such designs are the products of a number of individuals, and crediting everyone involved not always feasible.

Offering a definitive account of contemporary graphic design will always be a vexing task, and the final chapters of this book have no definitive ending. The English philosopher and historian R. G. Collingwood succinctly summed up this dilemma in 1924: “Contemporary history embarrasses a writer not only because he knows too much, but also because what he knows is too undigested, too unconnected, too atomic. It is only after close and prolonged reflection that we begin to see what was essential and what was important, to see why things happened as they did, and to write history instead of newspapers.”

Most works included in *Meggs' History of Graphic Design* exemplify only a segment of what was produced in any specific era. The images represent numerous schools, movements, styles, and individual approaches, and there are seldom examples that show the crowning achievements of any one designer. A survey such as this is limited to presenting the work of designers at particular stages in their careers, and not their overall contribution. Those seeking a fuller account of a particular aspect should begin by referring to the bibliography for further information.

As with any work of this magnitude, some pivotal figures and areas were omitted in previous editions. Clearly, in this edition one of the most pressing matters was to examine developments since 2012, the publication date of the fifth edition. Although the structure of *Meggs' History of Graphic Design* is essentially chronological, there are instances where periods intermingle and overlap.

For the sixth edition, we have added many fresh illustrations, and some of the earlier text and illustrations have been removed to make room for new content. Many designers who deserve to be in this book could not be included because of space limitations, and to these I extend my apologies.

We are constantly confronted by new visual messages and forms, and those that



remain relevant must be visually arresting and intellectually challenging. Although contemporary graphic design is to a large extent defined by technology, there are still strong ties binding it to crafts and aesthetics of the past. The computer allows designers to work more quickly and efficiently, increasing the speed with which graphic design problems are resolved. Design projects that in the past would have taken months are now solved in a matter of days or even hours. Yet in spite of the exciting developments in electronic media, printed works remain almost as vital today as in previous years. The revival of letterpress printing over the past decades is indicative of this trend.

Graphic design is built firmly upon historical foundations, and its history now occupies a central place in graphic design education. In a time when traditional notions of graphic design are constantly being tested, it is important that young graphic designers have a historical understanding of their profession. In finding inspiration from the work that came before, they should acknowledge the evolution that, as so aptly stated by Philip B. Meggs, “enabled designers to achieve a gradual transition from Renaissance design to the modern epoch.”

Since it was first published in 1983 as *A History of Graphic Design*, Meggs' History of Graphic Design has remained one of the most thorough, authoritative, and enlightened books in its field. It is my objective that it maintain its position while being updated and refined. It has been an honor to serve as reviser for the last three editions. I hope that the sixth edition will continue to enlighten and nourish both students and professionals in this ever-evolving field.

### **A note on editorial conventions**

With this edition, for the first time, dimensions are given for the original artifact illustrated, whenever such were obtainable. Dimensions appear at the end of figure legends, as height (cm) x width (cm). Note that where a two-page spread from a book or periodical is shown, the dimensions given are for a single page only.

Foreign-language titles of works of art (visual, literary, musical) are styled as they would be in their native context. For the most part, that means an initial capital letter only—or “sentence style,” rather than English “title style,” capitalization. Title style is employed for Medieval Latin titles, following common practice. English glosses of foreign-language titles follow the original, in parentheses, set in roman type. If, however, there is (to our knowledge) a published English translation of the work, the title of that translation follows, in parentheses, set in italic type.

The graphic design world is cosmopolitan. The post–World War II European émigrés to the United States who had such an impact on the profession, for example, led complicated lives, straddled contexts, and may have anglicized their names along the way. For historical figures we have endeavored to use the form of the personal name most common within the profession or the scholarship. For contemporary figures, our preference has been for forms that reflect the original language, though we are aware that some in the profession (from China and the rest of East Asia, especially) may use a different form of their name in a Western context than at home. Any errors or oversights



concerning such details are entirely our own, and we welcome your feedback.

Alston W. Purvis

## Preface to the First Edition

There is a German word, *Zeitgeist*, that does not have an English equivalent. It means “the spirit of the times” and refers to the cultural trends and tastes that are characteristic of a given era. The immediacy and ephemeral nature of graphic design, combined with its link with the social, political, and economic life of its culture, enable it to more closely express the *zeitgeist* of an epoch than many other forms of human expression. Ivan Chermayeff, a noted designer, has said: the design of history is the history of design.

Since prehistoric times, people have searched for ways to give visual form to ideas and concepts, to store knowledge in graphic form, and to bring order and clarity to information. Over the course of history, these needs have been filled by various people, including scribes, printers, and artists. It was not until 1922, when the outstanding book designer William Addison Dwiggins coined the term graphic design to describe his activities as an individual who brought structural order and more visual form to printed communications, that an emerging profession received an appropriate name. However, the contemporary graphic designer is heir to a distinguished ancestry. Sumerian scribes who invented writing, Egyptian artisans who combined words and images on papyrus manuscripts, Chinese block printers, medieval illuminators, and fifteenth-century printers and compositors who designed early European books all became part of the rich heritage and history of graphic design. By and large, this is an anonymous tradition, for the social value and aesthetic accomplishments of graphic designers, many of whom have been creative artists of extraordinary intelligence and vision, have not been sufficiently recognized.

History is in large measure a myth, because the historian looks back over the great sprawling network of human struggle and attempts to construct a web of meaning. Oversimplification, ignorance of causes and their effects, and the lack of an objective vantage point are grave risks for the historian. When we attempt to record the accomplishments of the past, we do so from the vantage point of our own time. History becomes a reflection of the needs, sensibilities, and attitudes of the chronicler's time as surely as it represents the accomplishments of bygone eras. As much as one might strive for objectivity, the limitations of individual knowledge and insights ultimately intrude.

The concept of art for art's sake, a beautiful object that exists solely for its aesthetic value, did not develop until the nineteenth century. Before the Industrial Revolution, the beauty of forms and images that people made were linked to their function in human society. The aesthetic qualities of Greek pottery, Egyptian hieroglyphics, and medieval manuscripts were totally integrated with useful values; art and life were unified into a cohesive whole. The din and thunder of the Industrial Revolution turned the world upside down in a process of upheaval and technological progress that continues to accelerate at an ever-quicken pace. By jolting the arts and crafts from their social and economic roles, the machine age created a gulf between people's material life and their sensory and spiritual needs. Just as voices call for a restoration of

humanity's unity with the natural environment, there is a growing awareness of the need to restore human and aesthetic values to the man-made environment and mass communications. The design arts—architecture and product, fashion, interior, and graphic design—offer one means for this restoration. Once more a society's shelter, artifacts, and communications might bind a people together. The endangered aesthetic and spiritual values might be restored. A wholeness of need and spirit, reunited through the process of design, can contribute in great measure to the quality and *raison d'être* of life in urban societies.

This chronicle of graphic design is written in the belief that if we understand the past, we will be better able to continue a culture legacy of beautiful form and effective communication. If we ignore this legacy, we run the risk of becoming buried in a mindless morass of a commercialism whose mole-like vision ignores human values and needs as it burrows forward into darkness.

Philip B. Meggs

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## Part I The Prologue to Graphic Design



# The visual message from prehistory through the medieval era

[1 The Invention of Writing](#)

[2 Alphabets](#)

[3 The Asian Contribution](#)

[4 Illuminated Manuscripts](#)

# The Invention of Writing

**c 15,000–10,000 BCE** Cave paintings at Lascaux

**c 3600 BCE** Blau monument combines images and early writing

**c 3500 BCE** Sumerians settle in Mesopotamia

**c 3200 BCE** Menes, first pharaoh, unites Egypt

**c 3100 BCE** Early Sumerian pictographic scripts on clay tablets

**c 3100 BCE** King Zet's ivory tablet, earliest Egyptian pictographic writing

**c 2900 BCE** Early cylinder seals

**c 2750 BCE** Formal land-sale contracts written in cuneiform

**c 2600 BCE** Early surviving papyrus manuscripts

**c 2500 BCE** Wedge-shaped cuneiform

**c 2345 BCE** Pyramid texts in tomb of Unas

**c 1792–1750 BCE** Law Code of Hammurabi

**c 1739 BCE** Scarab of Ikhnaton and Nefertiti

**c 1500 BCE** Hieratic scripts

**c 1420 BCE** Papyrus of Ani

**c 1300 BCE** Early Book of the Dead papyrus scrolls

**c 1100 BCE** Iron widely used for weapons and tools

**c 600 BCE** Nebuchadnezzar builds the Tower of Babel

**c 400 BCE** Demotic script

**332–330 BCE** Alexander the Great conquers Egypt

**c 197 BCE** Rosetta Stone

**5000 BCE–100 BCE**

World events/Graphic design events

# Alphabets

**c 2000 BCE**    **Early Cretan pictographs, Phaistos Disk**

**c 1500 BCE**    **Ras Shamra script**

**c 1000 BCE**    **Early Greek alphabet**

**c 850 BCE**    **Aramaic alphabet**

516 BCE    Israelites return from Babylonian exile

447–432 BCE    Parthenon built in Athens

429 BCE    Sophocles' tragedy Oedipus Rex

323 BCE    Alexander the Great dies in Babylon

300 BCE    Euclid's geometry

**c 190 BCE**    **Parchment used for manuscripts**

44 BCE    Julius Caesar assassinated

29 BCE    Vergil's Georgics

**c 100 CE**    **Pompeian wall writing**

**c 114 CE**    **Trajan's Column**

**c 250 CE**    **Greek uncials**

**c 200–500 CE**    **Roman square capitals and rustic capitals**

**c 500 CE**    **Early Arabic alphabet**

**c 1000 CE**    **Naskhi becomes dominant Arabic alphabet**

**1446 CE**    **Hangul, Korean alphabet**

**2000 BCE–1500 CE**

World events/**Graphic design events**

# The Asian Contribution

**c 1800 BCE**    **Legendary Cangjie invents writing**

**c 1500 BCE**    **Oracle bone writing**

551 BCE    Confucius is born

c 528 BCE    Siddhartha Gautama becomes the Buddha

c 221 BCE    Shihuangdi unites China: the Great Wall underway

**c 250 BCE**    **Small-seal calligraphy**

**105 CE**    **Cai Lun invents paper**

**c 165 CE**    **Confucian classics carved in stone**

**c 200 CE**    **Regular-style calligraphy**

**c 300 CE**    **Chops are used as identifying seals; chops used in Han dynasty**

**c 770 CE**    **Early datable Chinese relief printing; printed Buddhist charms**

**868 CE**    **Diamond Sutra**

**c 1000 CE**    **Chinese calligraphy printed with perfection**

c 1000 CE    Gunpowder in use in China

**c 1040 CE**    **Pi Sheng invents movable type in China**

c 1150 CE    Compass is invented

## **2000 BCE–1200 CE**

World events/**Graphic design events**

## Illuminated Manuscripts

330 CE Constantine moves Roman capital to Constantinople

**c 425 CE Vatican Vergil**

**c 500 CE Uncial lettering flourishes**

570 CE Birth of Muhammad

**c 600 CE Insular script**

**c 680 CE Book of Durrow**

**c 698 CE Lindisfarne Gospels**

**c 751 CE Arabs learn papermaking from Chinese prisoners**

**781 CE Alcuin establishes school at Aachen; Caroline minuscules are developed**

**c 800 CE Book of Kells, Coronation Gospels**

800 CE Charlemagne crowned emperor

1095–99 CE First Crusade

1163 CE Notre Dame Cathedral begun in Paris

1209 CE Cambridge University founded

**c 1265 CE Douce Apocalypse**

c 1265 CE Marco Polo travels to China

1215 CE King John signs Magna Carta

**c 1300 CE Ormesby Psalter**

c 1320 CE Firearms used in Europe

c 1387 CE Chaucer begins The Canterbury Tales

**c 1413–16 CE Les très riches heures du duc de Berry**

**c 1450 CE Printing with movable type in Germany**

**c 1478 CE Washington Haggadah**

## 300 CE–1500 CE

World events/**Graphic design events**

# 1 The Invention of Writing



**1-1.** Cave painting from Lascaux, c. 15,000-10,000 BCE . Random placement and shifting scale signify prehistoric people's lack of structure and sequence in recording their experiences.

It is not known precisely when or where *Homo sapiens*, our modern species of the lineage of conscious, thinking creatures, emerged. As the search for our prehistoric origins continues, the early innovations of our ancestors have been pushed back further in time. It is believed that we evolved from a species that lived in the southern part of Africa. These early hominids ventured out onto the grassy plains and into caves as the forests in that part of the world slowly disappeared. In the tall grass, the hominids began to stand erect. Perhaps this adaptation was a result of the need to watch for predators, to help discourage enemies by increasing the hominids' apparent size, or to hold branches as weapons.

In any event, the hand developed an ability to carry food and hold objects. Found near Lake Turkana in Kenya, a nearly three-million-year-old stone that had been sharpened into an implement proves the thoughtful and deliberate development of a technology—a tool. Early shaped stones may have been used to dig for roots or to cut away flesh from dead animals for food. While we can only speculate about the use of early tools, we know that they mark a major step in the human species' immense journey from primitive origins toward a civilized state.



A number of quantum leaps provided the capacity to organize a community and gain some measure of control over human destiny. Speech—the ability to make sounds in order to communicate—was an early skill developed by the species on the long evolutionary trail from its archaic beginnings. Writing is the visual counterpart of speech. Marks, symbols, pictures, or letters drawn or written upon a surface or substrate became a graphic counterpart of the spoken word or unspoken thought. The limitations of speech include the fallibility of human memory and an immediacy of expression that cannot transcend time and place. Until the electronic age, spoken words vanished without a trace, while written words remained. The invention of writing brought people the luster of civilization and made it possible to preserve hard-won knowledge, experiences, and thoughts.

The development of writing and visible language had its earliest origins in simple pictures, for a close connection exists between the drawing of pictures and the marking of writing. Both are natural ways of communicating ideas, and early people used pictures as an elementary way to record and transmit information.

## Prehistoric visual communications

Early human markings found in Africa are over two hundred thousand years old. From the early Paleolithic to the Neolithic period (35,000 to 4000 BCE), early Africans and Europeans left paintings in caves, including the Lascaux caves in southern France (Fig. 1-1) and Altamira in Spain. Black was made from charcoal, and a range of warm tones, from light yellows through red-browns, were made from red and yellow iron oxides. This palette of pigments was mixed with fat as a medium. Images of animals were drawn and painted upon the walls of these former subterranean water channels occupied as a refuge by prehistoric men and women. Perhaps the pigment was smeared onto the walls with a finger, or a brush was fabricated from bristles or reeds. This was not the beginning of art as we know it. Rather, it was the dawning of visual communications, because these early pictures were made for survival and for utilitarian and ritualistic purposes. The presence of what appear to be spear marks in the sides of some of these animal images indicates that they were used in rites designed to gain power over animals and success in the hunt.

Abstract geometric signs, including dots, squares, and other configurations, are intermingled with the animals in many cave paintings. Whether they represent fabricated objects or are protowriting is not known, and never will be, because they were made before the beginning of recorded history (the five-thousand-year period during which people have recorded in writing a chronicle of their knowledge of facts and events). The animals painted in the caves are pictographs—elementary pictures or sketches that represent the things depicted.

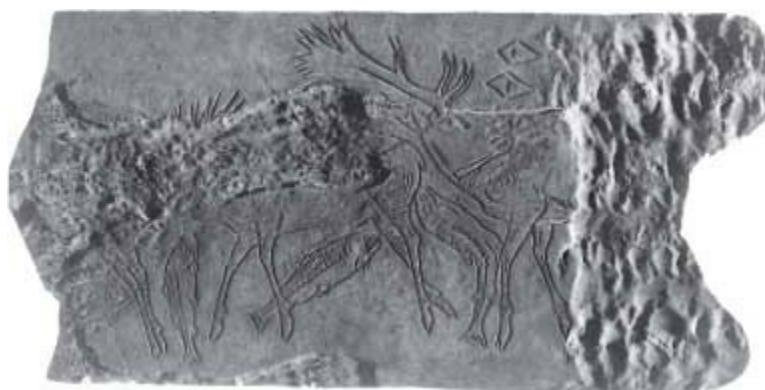
Throughout the world, from Africa to North America to the islands of New Zealand, prehistoric people left numerous petroglyphs (Fig. 1-2), which are carved or scratched signs or simple figures on rock. Many of the petroglyphs are pictographs, and some may be ideographs, or symbols to represent ideas or concepts (Fig. 1-3). A high level of observation and memory is evidenced in many prehistoric drawings. In an engraved reindeer antler found in the cave of Lorthet in southern France (Fig. 1-4), the scratched drawings of deer and salmon are remarkably accurate. Even more important, however, are two diamond-shaped forms with interior marks, which imply an early symbol-making ability. The early pictographs evolved in two ways: first, they were the beginning of pictorial art—the objects and events of the world were recorded with increasing fidelity and exactitude as the centuries passed; second, they formed the basis of writing. The images, regardless of whether the original pictorial form was retained, ultimately became symbols for spoken-language sounds.



**1-2.** Found carved and sometimes painted on rocks in the western United States, these petroglyphic figures, animals, and signs are similar to those found all over the world.



**1-3.** Fremont rock painting from San Raphael Swell, c. 2000-1000 BCE. The Fremont people lived in southern Utah.



**1-4.** Engraved drawing on a deer antler, c. 15,000 BCE. This prehistoric image is shown in a cast made by rolling the antler onto clay. 23 × 46 cm

The Paleolithic artist developed a tendency toward simplification and stylization. Figures became increasingly abbreviated and were expressed with a minimum number of lines. By the late Paleolithic period, some petroglyphs and

pictographs had been reduced to the point of almost resembling letters.

## The cradle of civilization

Until recent discoveries indicated that early peoples in Thailand may have practiced agriculture and manufactured pottery at an even earlier date, archaeologists had long believed that the ancient land of Mesopotamia, “the land between rivers,” was the cradle of civilization. Between the Tigris and Euphrates Rivers, which flow from the mountains of eastern Turkey across the land that is now Iraq and into the Persian Gulf, there lies a flat, once-fertile plain whose wet winters and hot, dry summers proved very attractive to early human culture. Here, early humans ceased their restless nomadic wanderings and established a village society. Around 8000 BCE, wild grain was planted, animals were domesticated, and agriculture began. By the year 6000 BCE, objects were being hammered from copper; the Bronze Age was ushered in about 3000 BCE, when copper was alloyed with tin to make durable tools and weapons. The invention of the wheel followed.

The leap from village culture to high civilization occurred after the Sumerian people arrived in Mesopotamia near the end of the fourth millennium BCE. The origin of the Sumerians—who settled in the lower part of the Fertile Crescent before 3000 BCE—remains a great mystery. As vital as the technologies developed in Mesopotamia were for the future of the human race, the Sumerians’ contribution to social and intellectual progress had even more impact upon the future. The Sumerians invented a system of gods headed by a supreme deity named Anu, who was the god of the heavens. An intricate system of god-human relationships was developed. The city emerged, with the necessary social order for large numbers of people to live together. But of the numerous inventions in Sumer that launched people onto the path of civilization, the invention of writing was perhaps the most significant, bringing about an intellectual revolution that had a vast impact upon social order, economic progress, and technological and future cultural developments.

The history of Mesopotamia records waves of invaders who conquered the peoples living there. The culture established by the Sumerians conquered the invaders in turn, and the sequence of ruling peoples who dominated Mesopotamia during its long history include Akkadians, Assyrians, Babylonians, and Chaldeans. Persians from the west and Hittites from the north also conquered the area and spread Mesopotamian civilization beyond the Fertile Crescent.



**1-5.** Early Sumerian proto-cuneiform using a mnemonic or ideographic writing system where signs resemble concrete objects, pictographic tablet, c. 3100 BCE. This archaic pictographic script contained the seeds for the development of writing. Information is structured into grid zones by horizontal and vertical division. 4.5 × 4.3 cm



**1-6.** Archaic tablet fragment from the late fourth millennium BCE. The drilled hole denotes a number, and the pictographs represent animals in this transaction of sheep and goats. 4 × 4 cm



## The earliest writing

Religion dominated life in the Mesopotamian city-state, just as the massive ziggurat, a stepped temple compound, dominated the city. Its vast, multistory brick temples were constructed as a series of recessed levels, becoming smaller toward the top of the shrine. Inside, priests and scribes wielded enormous power, as they controlled the inventories of the gods and the king and ministered to the magical and religious needs of the people. Writing may have evolved because this temple economy had an increasing need for record keeping. The temple chiefs consciously sought a system for recording information.

In human memory, time can become a blur, and important facts are often forgotten. In Mesopotamian terms, such important facts might include the answers to questions like: Who delivered their taxes in the form of crops? How much food was stored, and was it adequate to meet community needs before the next harvest? As even these relatively simple questions show, an accurate continuum of knowledge became imperative if the temple priests were to be able to maintain the order and stability necessary in the city-state. One theory holds that the origin of visible language evolved from the need to identify the contents of sacks and pottery containers used to store food. Small clay tags were made that identified the contents with a pictograph, and the amount with an elementary decimal numbering system based on the ten human fingers.

The earliest written records are tablets that apparently list commodities by pictographic drawings of objects accompanied by numerals and personal names inscribed in orderly columns (Figs. 1-5 and 1-6). An abundance of clay in Sumer made it the logical material for record keeping, and a reed stylus sharpened to a point was used to draw the fine, curved lines of the early pictographs. The clay mud tablet was held in the left hand, and pictographs were scratched in the surface with the wooden stylus. Beginning in the top right corner of the tablet, the lines were written in careful vertical columns. The inscribed tablet was then dried in the hot sun or baked rock-hard in a kiln.



**1-7.** Cuneiform tablet from Umma, c. 2050 BCE. Three workers are paid three bundles a day. The total for six days is fifty-four bundles of reed. 3.8 × 3.2 cm



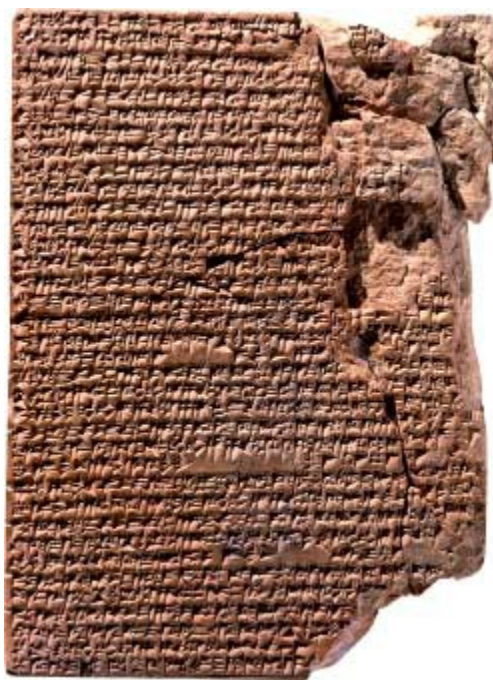
**1-8.** Cuneiform tablet from Drehem, 2040 BCE. Abbashaga, Shu-Ma, the governor of Kazulla, provides 198 sheep and 162 goats the first time and 41 sheep and 82 female goats the second time. 3.8 × 3.2 cm



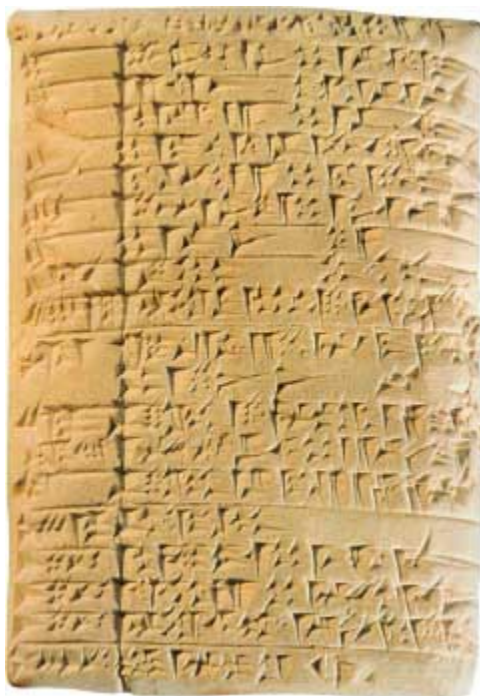
**1-9.** Ur III period, dated to Amar-Sin (2039 BCE) in Sumerian. Balanced silver account of Ur-Dumuzi, the merchant. 15.1 × 10 cm



**1-10.** Old Babylonian (c. 1850 BCE) in Akkadian. A chapter of the Epic of Gilgamesh. Gilgamesh and his friend go to fell the cedars of Lebanon. 22.6 × 17 cm



**1-11.** Old Babylonian (c. 1850 BCE) in Akkadian. The world's oldest cookbook, a collection of recipes for dishes for the royal palace or the temple. 16.4 × 11.8 cm



**1-12.** Middle Babylonian, dated Shagarakti-Shunash (1245-1233 BCE). Balanced account of seed. 8.6 × 6 cm





**1-13.** Old Babylonian (ca. 1800 BCE). Mathematical school tablet showing how to calculate the diagonal of a square. This predates Pythagoras by 1,200 years. 7.2 cm diameter



**1-14.** The Blau monument, early Sumerian, third quarter, fourth millennium BCE. Etched writing and carved relief figures are combined on this early shale artifact. 7.6 × 16 cm

This writing system underwent an evolution over several centuries. Writing was structured on a grid of horizontal and vertical spatial divisions. Sometimes the scribe would smear the writing as his hand moved across the tablet. Around 2800 BCE scribes turned the pictographs on their sides and began to write in horizontal rows, from left to right and top to bottom. This made writing easier, and it made the pictographs less literal. About three hundred years later, writing speed was increased by replacing the sharp-pointed stylus with a triangular-tipped one. This stylus was pushed into the clay instead of being dragged through it.

The characters were now composed of a series of wedge-shaped strokes rather than a continuous line drawing (Figs. [1-7](#) through [1-13](#)). This innovation radically altered the nature of the writing; pictographs evolved into an abstract sign writing called cuneiform (from the Latin for “wedge-shaped”).

While the graphic form of Sumerian writing was evolving, its ability to record information was expanding. From the first stage, when picture-symbols represented animate and inanimate objects, signs became ideographs and began to represent abstract ideas. The symbol for sun, for example, began to represent ideas such as “day” and “light.” As early scribes developed their written language to function in the same way as their speech, the need to represent spoken sounds not easily depicted arose. Adverbs, prepositions, and personal names often could not be adapted to pictographic representation. Picture symbols began to represent the sounds of the objects depicted instead of the objects themselves. Cuneiform became rebus writing, which is pictures and/or pictographs representing words and syllables with the same or similar sound as the object depicted. Pictures were used as phonograms, or graphic symbols for sounds. The highest development of cuneiform was its use of abstract signs to represent syllables, which are sounds made by combining more elementary sounds.

Cuneiform was a difficult writing system to master, even after the Assyrians simplified it into only 560 signs. Youngsters selected to become scribes began their schooling at the *edubba*, the writing school or “tablet house,” before the age of ten and worked from sunrise to sunset every day, with only six days off per month. Professional opportunities in the priesthood, estate management, accounting, medicine, and government were reserved for these select few. Writing took on important magical and ceremonial qualities. The general public held those who could write in awe, and it was believed that death occurred when a divine scribe etched one’s name in a mythical Book of Fate.

Early Sumerian artisans mixed writing with relief images. The Blau monument (Fig. [1-14](#)) may be the oldest extant artifact combining words and pictures on the same surface. The knowledge explosion made possible by writing was remarkable. Mesopotamians organized libraries that contained thousands of tablets about religion, mathematics, history, law, medicine, and astronomy. There was a beginning of literature as poetry, myths, epics, and legends were recorded on clay tablets. Writing also fostered a sense of history; tablets chronicled with meticulous exactitude the events that occurred during the reign of each monarch. Thousands of commercial contracts and records still remain.

Writing enabled society to stabilize itself under the rule of law. Measurements and weights were standardized and guaranteed by written inscription (Fig. [1-15](#)). Collections of laws, such as the Code of Hammurabi, which was written in the eighteenth century BCE, spelled out crimes and their punishments, thus establishing social order and justice. The Code of Hammurabi is written in careful cuneiform on a 2.5-meter-tall stele, an inscribed or carved stone or slab used for commemorative purposes (Figs. [1-16](#) and [1-17](#)). The stele contains 282 laws gridded in twenty-one columns. Steles with Hammurabi’s reformed law code were erected in the main temple of Marduk in Babylon and other cities. Written in a precise style, the code expressed harsh penalties with clarity and



brevity. Some of these commandments include: “a thief stealing from a child is to be put to death”; “a physician operating on a slightly wounded man with a bronze scalpel shall have his hands cut off”; and “a builder who builds a house that falls and kills the owner shall be put to death.”



**1-15.** Black stone duck weight, c. 3000 BCE. The cuneiform inscription dedicates this weight to the god Nanna by the King of Ur and confirms a weight of five minas. A mina weighed about 0.6 kilograms. 14.5 × 7 cm



**1-16.** Stele bearing the Code of Hammurabi, which was developed between 1792 and 1750 BCE. Above the densely textured law code, King Hammurabi is shown on a mountaintop with the seated sun god Shamash, who orders the king to write down the laws for the people of Babylon. A graphic image of divine authority as the source for the code becomes powerful visual persuasion. 2.3 × 0.7 m

## Mesopotamian visual identification

Two natural by-products of the rise of village culture were the ownership of property and the specialization of trades or crafts. Both made visual identification necessary. Cattle brands and proprietary marks were developed so that ownership could be established and the maker of pottery or other objects identified in case problems developed or superior quality inspired repeat purchases. A means of identifying the author of a clay cuneiform tablet certifying commercial documents and contracts and proving the authority of religious and royal proclamations was needed. Mesopotamian cylinder seals provided a forgery-proof method for sealing documents and proving their authenticity (Fig. [1-18](#)). In use for over three thousand years, these small cylinders had images and writing etched into their surfaces. When they were rolled across a damp clay tablet, a raised impression of the depressed design, which became a “trademark” for the owner, was formed. Because the image carved into the round stone appeared on the tablet as a raised flat design, it was virtually impossible to duplicate or counterfeit. Many such stones had a hollow perforation running through them so that they could be worn on a string around the neck or wrist. Since the images could be reproduced, this can be seen as an initial form of printing.

The widely traveled Greek historian Herodotus (c. 484–c. 425 BCE) wrote that each Babylonian wore a cylinder seal on a cord around the wrist, like a bracelet. Prized as ornaments, status symbols, and unique personal signatures, cylinder seals were even used to mark a damp clay seal on the house door when the occupants were away, to indicate whether burglars had entered the premises. Cutters of cylinder and stamp seals developed great skill and a refined sense of design. The earliest seals were engraved with simple pictures of kings, a line of cattle, or mythic creatures. Later, more narrative images developed; for instance, one god would present a man (probably the seal’s owner) to another god, or a man would figure prominently in fighting a battle or killing a wild animal. In the later Assyrian period, a more stylized and heraldic design approach developed north of Mesopotamia. Stories of the gods were illustrated, and animals were shown engaged in battle (Figs. [1-19](#) and [1-20](#)).



**1-17.** Detail of the Code of Hammurabi, c. 1800 BCE. Whether pressed into clay or carved into stone as shown here, Mesopotamian scribes achieved a masterful control and delicacy in their writing and arrangement of the strokes in the partitioned space.



**1-18.** Stamp-cylinder seal (“the Tyszkiewicz seal”), Hittite, 1650-1200 BCE. Combining decorative ornamentation with figurative images, this most likely portrays a ritual, possibly with a sacrificial offering on the right. It has both an image on the side, for rolling, and an image on the bottom, for stamping. Because it allows images to be reproduced, the cylinder seal can be seen as a

precursor to printing.  $5.8 \times 2.2$  cm



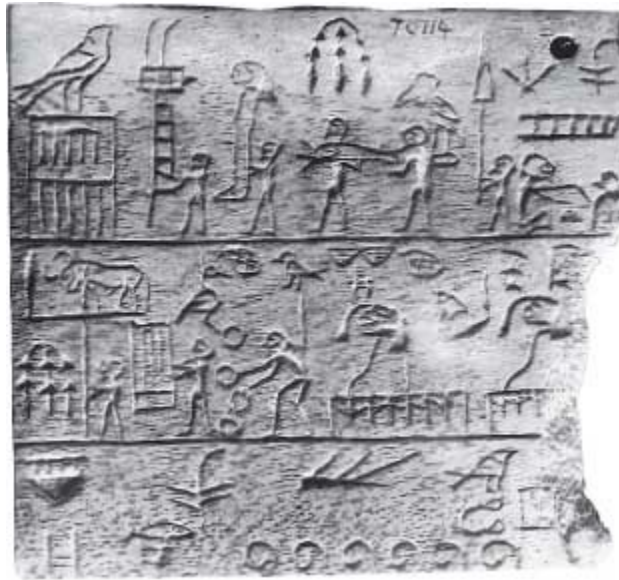
[1-19](#). and [1-20](#). Persian stamp seal, c. 500 BCE. Incised into precious pale blue quartz called chalcedony in a gold mount, this seal, with its symmetrical design of a pair of heraldic beasts locked in combat, probably belonged to a member of the royal family or the high priesthood.  $3.4 \times 3.1$  cm

The last glory of Mesopotamian civilization occurred during the long reign of King Nebuchadnezzar (c. 634-561 BCE) in the city-state of Babylon. But in 538 BCE, after less than a century of great power during which Babylon, with nearly a million inhabitants, became the richest city in the world, Babylon and Mesopotamia fell to the Persians. Mesopotamian culture began to perish as the region became a province first of Persia, then of Greece, and finally of Rome. By the time of the birth of Christ, great cities such as Babylon had been abandoned, and the ziggurats had fallen into ruins. The dawning of visible language, the magnificent gift to mankind that was writing, passed forward to Egypt and Phoenicia. The Egyptians evolved a complex writing based on pictographs, and the Phoenicians replaced the formidable complexity of cuneiform with simple phonetic signs.



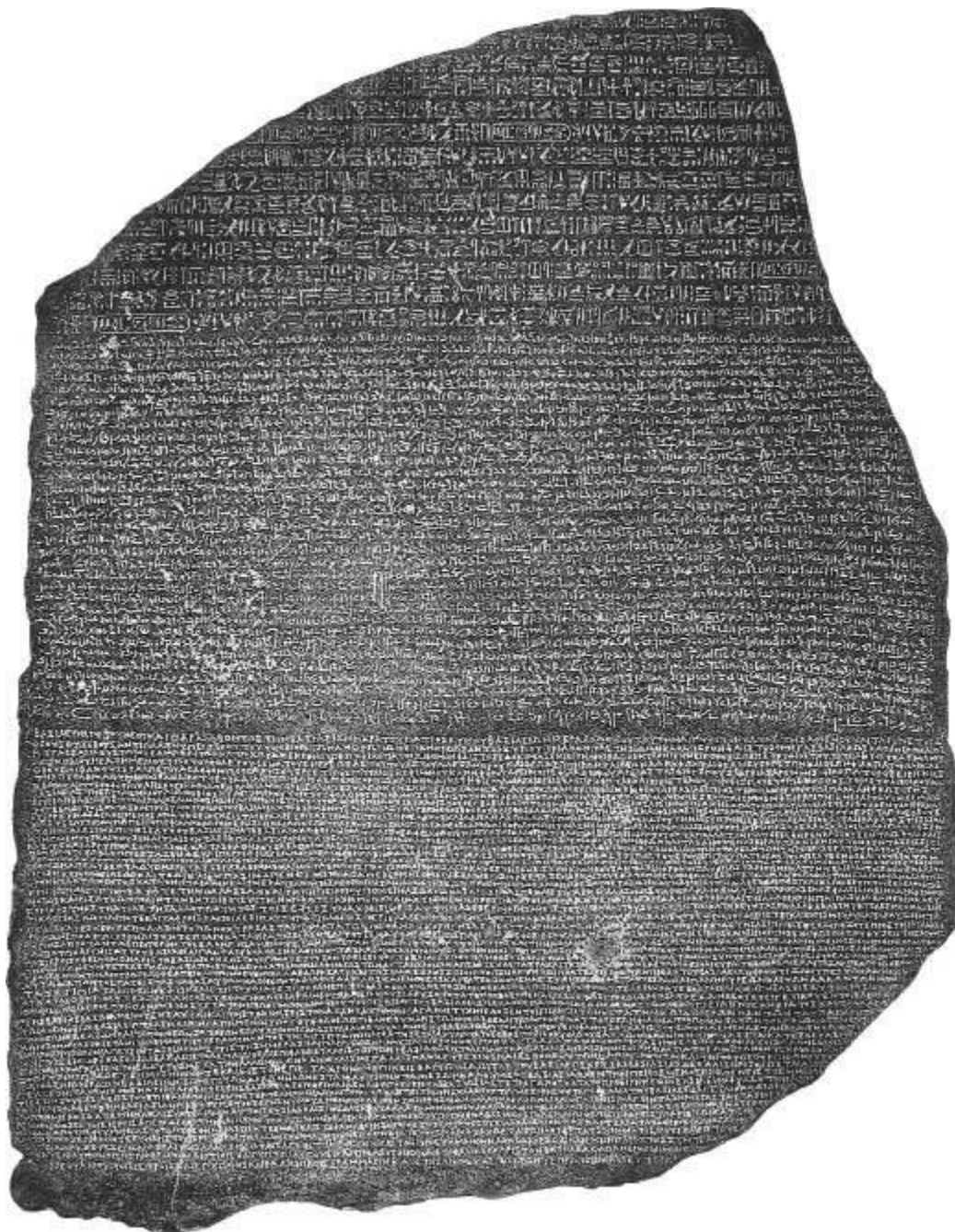
## Egyptian hieroglyphs

By the time King Menes unified the land of Egypt and formed the First Dynasty around 3100 BCE, a number of Sumerian inventions had reached Egypt, including the cylinder seal, architectural designs of brick, decorative design motifs, and the fundamentals of writing.

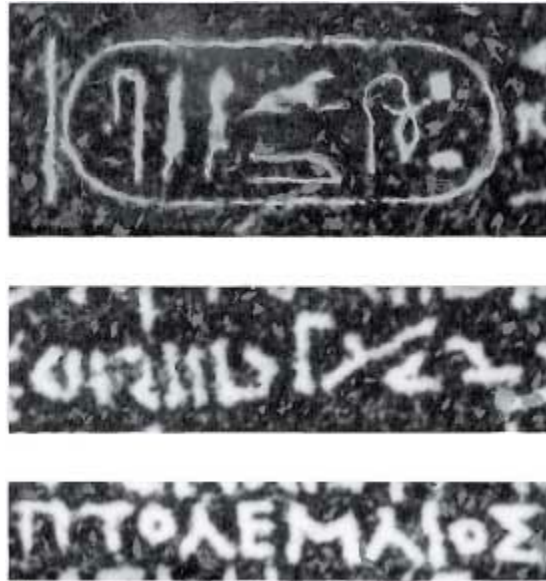


**1-21.** Ivory tablet of King Zet, First Dynasty. This five-thousand-year-old tablet is perhaps the earliest known example of the Egyptian pictographic writing that evolved into hieroglyphics. 45.5 × 49 cm

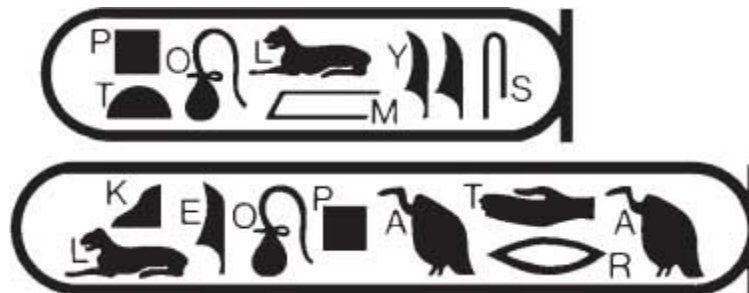




**1-22.** The Rosetta Stone, c. 197-196 BCE. From top to bottom, the concurrent hieroglyphic, demotic, and Greek inscriptions provided the key to the secrets of ancient Egypt. 114.4 × 72.3 cm



**1-23.** Details of the Rosetta Stone showing the name *Ptolemy* in hieroglyphics (top), in demotic script (center), and as the Greek word *Ptolemaios* (bottom).



**1-24.** Alphabet characters placed beside each hieroglyph in the cartouches of Ptolemy and Cleopatra demonstrate the approximate phonetic sounds deciphered by Champollion.



**1-25.** These Egyptian hieroglyphs illustrate the rebus principle. Words and syllables are represented by pictures of objects and by symbols whose names are

similar to the word or syllable to be communicated. These hieroglyphs mean “bee,” “leaf,” “sea,” and “sun.” As rebuses (using the English language) they could also mean “belief” and “season.”

Unlike the Sumerians, whose pictographic writing evolved into abstract cuneiform, the Egyptians retained their picture-writing system, called hieroglyphics (Greek for “sacred carving,” after the Egyptian for “the god’s words”), for almost three and a half millennia. The earliest known hieroglyphs (Fig. [1-21](#)) date from about 3100 BCE, and the last known hieroglyphic inscription was carved in 394 CE, many decades after Egypt had become a Roman colony. The last people to use this language system were Egyptian temple priests. They were so secretive that Greek and Roman scholars of the era believed hieroglyphs were nothing more than magical symbols for sacred rites.

For nearly fifteen centuries, people looked with fascination upon Egyptian hieroglyphs without understanding their meaning. Then, in 1798, Napoleon conducted an expedition to Egypt in an effort to sever the English land route to India. In August 1799, his troops were digging a foundation for an addition to the fortification in the Egyptian town of Rosetta, which they were occupying. A black slab was unearthed bearing an inscription in two languages and three scripts: Egyptian hieroglyphics, Egyptian demotic script, and Greek (Fig. [1-22](#)). This decree had been written in 197 or 196 BCE after a great council of Egyptian priests met to commemorate the ascension of Pharaoh Ptolemy V (c. 210-180 BCE) to the throne of Egypt nine years earlier. Scholars realized that the inscription was probably the same in the three languages, and translation efforts began. In 1819 Dr. Thomas Young (1773-1829) proved that the direction in which the glyphs of animals and people faced was the direction from which hieroglyphics should be read and that the cartouche for Ptolemy occurred several times (Fig. [1-23](#)). A cartouche, an oval frame around the glyph of an important figure, is also the French word for “bullet,” the frame’s shape.

The major deciphering of the Rosetta Stone hieroglyphs was done by Jean-François Champollion (1790-1832). He realized that some of the signs were alphabetic, some were syllabic, and some were determinatives (signs that determined how the preceding glyphs should be interpreted). Realizing that the hieroglyphs often functioned as phonograms and not simply pictographs, Champollion was able to sound out the name of Ptolemy. This breakthrough happened in 1822, after Champollion was given a copy of an inscription on an obelisk, a tall, geometric, totem-like Egyptian monument. As Champollion studied its hieroglyphs, he was surprised to see the cartouche of Ptolemy, which he had deciphered earlier. Champollion assigned sounds to the three glyphs found in both words: those of *p*, *o*, and *l*. Then he patiently sounded out the others until he had a dozen hieroglyphic translations (Fig. [1-24](#)). Armed with this new knowledge, he proceeded to decipher the cartouche for Alexander the Great.

Champollion gathered all the cartouches he could find from the Greco-Roman era and quickly translated eighty, building a large vocabulary of glyphs in the process. After his death at age forty-two, Champollion’s *Egyptian Dictionary* and *Egyptian Grammar* were both published. His progress toward translating hieroglyphics enabled other nineteenth-century Egyptologists to unlock the



mysteries of Egyptian history and culture silently preserved in hieroglyphics.

Hieroglyphics consisted of pictograms that depicted objects or beings. These were combined to designate actual ideas, phonograms denoting sounds, and determinatives identifying categories. When the early Egyptian scribes were confronted with words difficult to express in visual form, they devised a rebus, using pictures for sounds, to write the desired word (Fig. 1-25). (The American designer Paul Rand cleverly utilized the rebus system in his 1981 IBM poster [see Fig. 20-18].) At the same time they designated a pictorial symbol for every consonant sound and combination of consonants in their speech. Even though they never developed signs for the connecting sounds, combining the various glyphs produced a skeletal form for every word. By the time of the New Kingdom (1570-1085 BCE) this remarkably efficient writing system had more than seven hundred hieroglyphs, over one hundred of which remained strictly visual pictographs, or word-pictures. The remainder had become phonograms. Because the Egyptian language contained so many homonyms (such as, for example, a pool of water and the game of pool), determinatives were used after these words to ensure that the reader correctly interpreted them. *Hinew*, for example, could refer to a liquid measure or to neighbors. In the former case it was followed by the glyph for beer pot; in the latter by glyphs for a man and a woman. Presenting far more possibilities than cuneiform, hieroglyphics were used for historical and commercial documents, poetry, myths, and epics, and they addressed geography, science, astronomy, medicine, pharmacy, the concept of time, and other topics.

Ancient Egypt clearly represents the early phases of Western civilization as we know it today. Greek culture received much of its knowledge from the Egyptians. Our use of visual symbols originated with the Egyptians; from them we inherited the zodiac, the scales of justice, and the use of animals to represent concepts, cities, and people. In Greece, the owl symbolized Athena, and the image of an owl on a Greek coin indicates that it was minted in Athens. Today we have the American eagle, the Atlanta Falcons, the Carolina Gamecocks, and the dove symbolizing peace. Graphic designer and historian Lance Hidy writes, “Our cultural debt to the idolatry of pagan Egypt was largely expunged from history by Christian revisionists.”

The ancient Egyptians had an extraordinary sense of design and were sensitive to the decorative and textural qualities of their hieroglyphs. This monumental visible language system was ubiquitous. Hieroglyphs were carved into stone as raised images or incised relief (Fig. 1-26), and color was often applied. These covered the interior and exterior of temples and tombs. Furniture, coffins, clothing, utensils, buildings, and jewelry all bore hieroglyphs with both decorative and inscriptional purposes. Frequently, magical and religious values were ascribed to certain hieroglyphs. The hieroglyph ankh, a cross surmounted by a loop (see Fig. 1-31), had modest origins as the symbol for a sandal strap. Because of phonetic similarity it gained meaning as a symbol for life and immortality and was widely used as a sacred emblem throughout the land.

The design flexibility of hieroglyphics was greatly increased by the choice of writing direction. One started from the direction in which the living creatures were facing. The lines could be written horizontally or vertically, so the designer

of an artifact or manuscript had four choices: left to right horizontally; left to right in vertical columns; right to left horizontally; and right to left in vertical columns. Sometimes, as demonstrated in the schematic of the sarcophagus of Aspalta (Fig. [1-27](#)), these design possibilities were combined in one work.

## Papyrus and writing

The development of papyrus, a paper-like substrate for manuscripts, was a major step forward in Egyptian visual communications. In ancient times the *Cyperus papyrus* plant grew along the Nile in shallow marshes and pools. Egyptians made extensive use of this plant, whose 4.5-meter stems grew up out of the water. They used papyrus flowers for garlands at the temples; roots for fuel and utensils; and stems as the raw material for sails, mats, cloth, rope, sandals, and, most importantly, papyrus.

In his *Natural History*, Roman historian Pliny the Elder (23-79 CE) tells how papyrus was made. After the rind was peeled away, the inner pith of the stems was cut into longitudinal strips and laid side by side. A second layer of strips was then laid on top of the first layer, at right angles to it. These two layers were soaked in the Nile River and then pressed or hammered until they were a single sheet—apparently, the glutinous sap of the papyrus stem acted as an adhesive. After drying in the sun, sheets were smoothed with an ivory or stone polisher. If such flaws as spots, stains, or spongy areas appeared, the faulty sheet would be peeled apart and remade. Eight different papyrus grades were made for uses ranging from royal proclamations to daily accounting. The finished sheets had an upper surface of horizontal fibers called the recto and a bottom surface of vertical fibers called the verso. The tallest papyrus sheets measured 49 centimeters, and up to twenty sheets would be pasted together and rolled into a scroll, with the recto side facing inward.

As in Sumer, knowledge was power, and the scribes gained significant authority in Egyptian society. Learning to read and write the complex language took many years, and the profession of scribe was highly respected and brought many privileges, not the least of which was exemption from taxation.

The wooden palette used by the scribe was a trademark identifying the carrier as being able to read and write (Fig. 1-28). The example shown is 32.5 centimeters long. One end has at least two depressions, to hold black, red, and sometimes other ink cakes. With a gum solution as a binder, carbon was used to make black ink and ground red ocher to make red ink. These were dried into cakes similar to contemporary watercolor blocks, and a wet brush would then be rubbed onto the cake to return the ink to a liquid state for writing. A slot in the middle of the palette held the brushes, which were made from rush stems. The stem tips were cut on an angle and chewed by the scribe to separate the fibers into a brush.

Holding the scroll with his left hand, the scribe would begin at the outer right edge and write a column of hieroglyphs from top to bottom, writing column after column as shown in the mummy shroud fragment of Tuthmosis III (Fig. 1-29). This hieroglyphic book handwriting evolved from the monumental form—the scribes simplified the inscriptional hieroglyphs from a carefully constructed picture to a quickly drawn gesture.

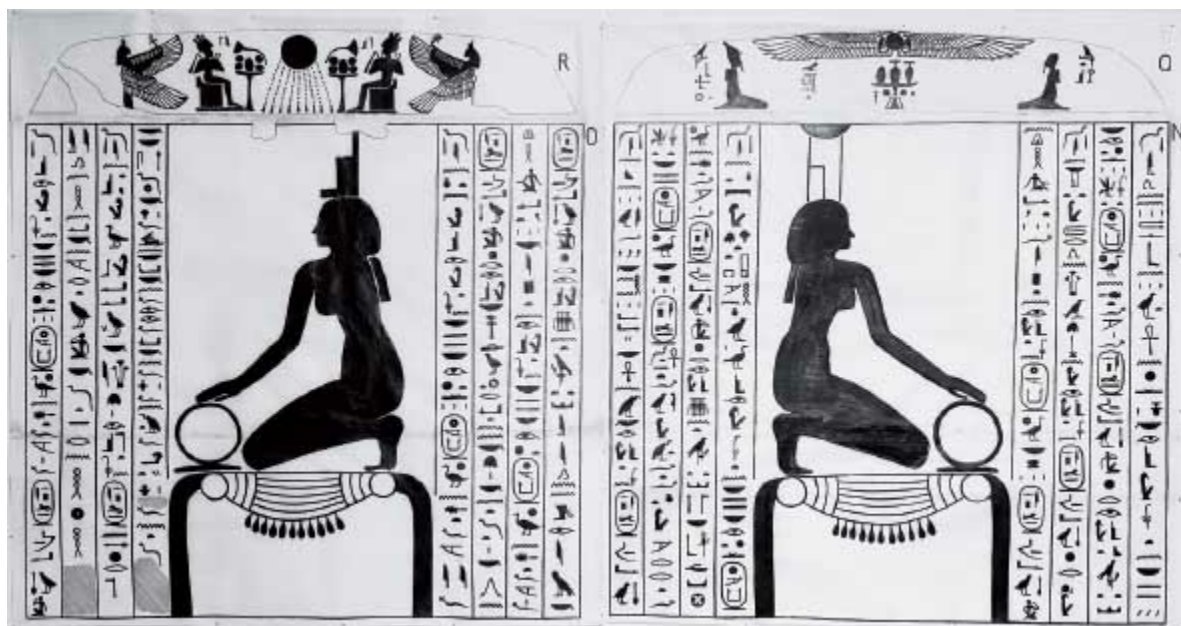
By 1500 BCE priests had developed a cursory *hieratic* (from the Greek for “priestly”) script, a pen stroke simplification of the hieroglyphic book hand, for



use in religious writings. The earliest hieratic script differed from the hieroglyphs only in that the use of a rush pen, instead of a pointed brush, produced more abstract characters with a terse, angular quality. An even more abstract script called demotic (from the Greek word for “popular”) came into secular use for commercial and legal writing by the year 400 BCE.



**1-26.** False door of Sitinteti, Old Kingdom, Sixth Dynasty, 2323-2150 BCE. Tomb of the Lady Sat-tety-lyn. In contrast to the raised images in the center, the hieroglyphs are carved into the surface and contained in a mathematical grid of carved lines. 116.5 × 79.7 cm

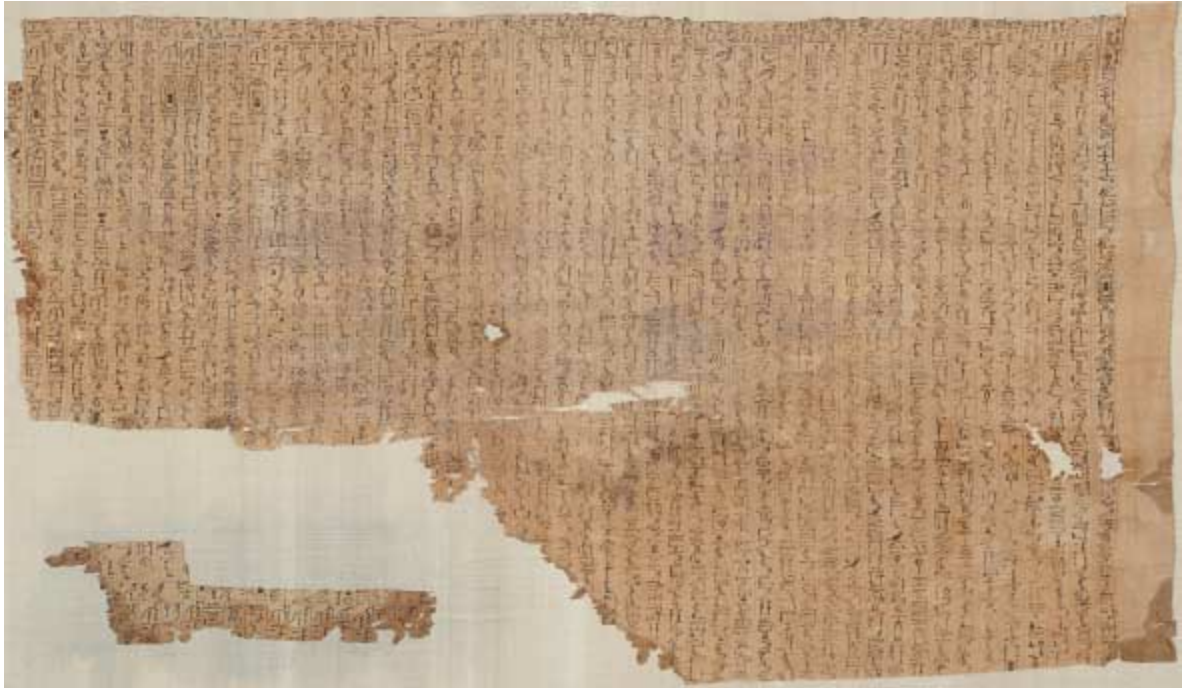


**1-27.** Drawing of the Sarcophagus of Aspelta. King of Nubia (Sudan), c. 593-568

BCE. The inscriptions carved into this granite sarcophagus demonstrate the flexibility of hieroglyphics.



**1-28.** Egyptian scribe's palette with an inscription in hieratic script. 32.5 × 4.2 cm



**1-29.** Mummy shroud fragment of Tuthmosis III, c. 1450 BCE. Written hieroglyphics were simplified, but they maintained their pictographic origin. 63.5 × 111 cm



**1-30.** The hieroglyph for *scribe* depicted the Old Kingdom palette, the drawstring sack for dried ink cakes, and a reed brush holder. The changes in this glyph demonstrate the evolutionary process (from left to right): hieroglyph, 2700 BCE; hieroglyphic manuscript hand, c. 1500 BCE; hieratic script, c. 1300 BCE; and demotic script, c. 400 BCE.

The hieroglyph for *scribe* was a pictorial image of the very early brush holder, palette, and sack of ink. The characters accompanying the photograph of these artifacts show this evolution (Fig. **1-30**). Hieratic and demotic scripts supplemented rather than supplanted hieroglyphs, which continued in use for religious and inscriptional purposes.



## The first illustrated manuscripts

The Egyptians were the first people to produce illustrated manuscripts in which words and pictures were combined to communicate information. A preoccupation with death and a strong belief in the afterlife compelled the Egyptians to evolve a complex mythology about the journey into the afterlife. Through inventive myth and legend, the inexplicable was explained and faced. A final judgment would ultimately allow the deceased either to be admitted into the company of the gods or to suffer eternal damnation. The prayer of every Egyptian was to be cleansed of sin and found worthy at the final judgment. Scribes and artists were commissioned to prepare funerary papyri, called the Chapters of Coming Forth by Day. A nineteenth-century scholar named them the Book of the Dead, and this name is generally used today.

The Book of the Dead was a third phase in the evolution of funerary texts. Beginning with the pyramid of Unas (c. 2345 BCE), the walls and passages of the pyramids were covered with the *pyramid texts* of hieroglyphic writings, including myths, hymns, and prayers relating to the godlike pharaoh's life in the afterworld. This practice was followed by the *coffin texts*: all surfaces of the wooden coffin and/or stone sarcophagus were covered with writings and often illustrated with pictures of possessions for use in the afterlife. Thus, high officials and noblemen could now enjoy the benefits of funerary texts even though the cost of a pyramid was beyond their means.

The dawning of the New Kingdom, around 1580 BCE, saw papyrus manuscripts come into use for funerary texts. Even citizens of fairly limited means could afford to have at least simple papyri made to accompany them on the journey into the afterlife. From pyramid to coffin to papyri—this evolution toward cheaper and more widespread use of funerary texts paralleled the increasingly democratic and secular aspects of Egyptian life.

The Book of the Dead was written as a first-person narrative by the deceased and placed in the tomb to help triumph over the dangers of the underworld. The artists who illustrated the Book of the Dead papyri were called upon to foretell what would occur after each subject died and entered the afterlife (Fig. [1-31](#)). Magical spells could enable the deceased to turn into powerful creatures; passwords to enter various states of the underworld were provided, and the protection of the gods was sought. Wonderful futures were illustrated. One might dwell in the Fields of Peace, ascend into the heavens to live as a star, travel the sky with the sun god Ra in his solar boat, or help Osiris rule the underworld.

The journey into the underworld is depicted as a chronological narrative. The final judgment is shown in the Papyrus of Ani (Fig. [1-32](#)). The jackal-headed god Anubis, keeper of the dead, prepares to weigh Ani's heart against a feather symbolizing truth to see if he is "true of voice" and free from sin. Thoth, the ibis-headed scribe of the gods and keeper of the magical arts, is poised with a scribe's palette to write the verdict. To the right, the monster Ammit, the devourer of the dead, stands poised for action should Ani fail to pass the



moment of judgment. An imaginative visual symbol, Ammit has the head of a crocodile, the torso of a lion, and the hindquarters of a hippopotamus. A register across the top shows twelve of the forty-two gods who sit in judgment.

Addressing each god in turn, a “negative confession” denies a host of sins: “I have not done evil; I have not stolen; I have not killed people; I have not stolen food.” Then, Ani speaks to his heart: “Set not thyself to bear witness against me. Speak not against me in the presence of the judges, cast not your weight against me before the Lord of the Scales.” Upon being found virtuous, his soul spends the night after death traveling into the underworld and arrives at his “coming forth by day” on the following morning.

A consistent design format evolved for the illustrated Egyptian papyri. One or two horizontal bands, usually colored, ran across the top and bottom of the manuscript. Vertical columns of writing separated by ruled lines were written from right to left. Images were inserted adjacent to the text they illustrated. Images often stood on the lower horizontal band, the columns of text hanging down from the top horizontal band. Frequently, a horizontal frieze register ran along the top of a sheet. A sheet was sometimes divided into rectangular zones to separate text and images. The functional integration of text and image was aesthetically pleasing, for the dense texture of the brush-drawn hieroglyphs contrasted splendidly with the illustration’s open spaces and flat planes of color.

In the earlier versions of the Book of the Dead, the scribe designed the manuscript. If it was to be illustrated, blank areas were left that the artist would fill in as best he could. The vignettes gradually became more important and dominated the design. The artist would draw these illustrations first. Then the scribe would write the manuscript, trying to avoid awkward blank spaces and sometimes writing in the margins if the illustrator did not leave adequate room for the text. Skilled artists were retained to create the images, but the scribes who did this work were not scholars. Often, passages were omitted for purposes of layout or through poor workmanship. The manuscript illustrations were drawn in simplified contour lines using black or brown ink, and then flat color was applied using white, black, brown, blue, green, and sometimes yellow pigments. Perhaps the extensive use of luminous blue and green was a response to the intense blue of the Nile and the rich green of the foliage along its banks, a cool streak of life winding through vast reaches of desert.



**1-31.** Detail from the Papyrus of Hunefer, c. 1370 BCE. Hunefer and his wife are worshipping the gods of Amenta. The sun god Ra bears an ankh symbol on his knee, and Thoth holds the udjat, the magical protective “sound eye” of the god Horus.



**1-32.** Vignette from the Papyrus of Ani, c. 1420 BCE. Ani, a royal scribe, temple accountant, and granary manager from Thebes, and his wife, Thuthu, arrive for his final judgment. Anubis, a jackal-headed god, is depicted weighing the heart of Ani on a scale against a feather, which represents the law.

Wall paintings and papyri used similar design conventions. Men were shown with darker skin color than women, and important persons were in larger scale than less important persons. The human body was drawn as a two-dimensional schematic. The frontal body had arms, legs, and head in profile. The stylized eye reads simultaneously as both profile and frontal image. Even though flatness was maintained, Egyptian artists were capable of sensitive observation and recording of details.

One could commission a funerary papyrus or purchase a stock copy and have one's name written in appropriate places. The buyer could select the number and choice of chapters, the number and quality of illustrations, and the length. Excepting the 57-meter great Turin Papyrus, the Book of the Dead scrolls ranged from 5 meters to 28 meters long and were from 30 centimeters to 45 centimeters tall. Toward the final collapse of Egyptian culture, the Book of the Dead often consisted merely of sheets of papyrus, some of which were only a few inches square.

## Egyptian visual identification

The Egyptians used cylinder seals and proprietary marks on such items as pottery very early in their history. They inherited both forms of identification from the Sumerians. From prehistoric times the scarab beetle was considered sacred or magical. In the Twelfth Dynasty, carved scarab emblems (Figs. [1-33](#) and [1-34](#)) were commonly used as identification seals. These oval stones, usually of a glazed steatite, were sculpted likenesses of the scarab beetle. The flat underside, engraved with a hieroglyphic inscription, was used as a seal. Sometimes the scarab was mounted as a signet ring. Although every Egyptian of any standing had a personal seal, little evidence of scarabs actually being used for sealing has survived. Possibly the communicative function was secondary to the scarab's value as talisman, ornament, and symbol of resurrection. The creator sun god, Khepri, linked to the scarab beetle, was sometimes depicted rolling the sun across the sky, just as the living scarab or dung beetle forms a ball of dung and rolls it across the sand to its burrow to be eaten over the following days. Ancient Egyptians apparently believed that the scarab beetle laid its eggs in this ball and related the scarab's life cycle to the cyclical processes of nature, especially the daily rebirth of the sun. An amulet called a heart-scarab was placed over the heart of a mummy. Its engraved undersurface had a brief plea to the heart not to act as a hostile witness in the Hall of Justice of Osiris.

Ancient Egyptian culture survived for over three thousand years. Hieroglyphics, papyri, and illustrated manuscripts are its visual communications legacy. Along with the accomplishments of Mesopotamia, these innovations triggered the development of the alphabet and graphic communications in Phoenicia and the Greco-Roman world.







**1-33.** and **1-34.** Scarab of Ikhnaton and Nefertiti, c. 1370 BCE. This scarab bears the cartouche of Ikhnaton on the side shown. The engraved hieroglyphs of the flat bottom were etched with a bronze needle. 3.2 × 4.4 × 6 cm

## 2 Alphabets

Early Name	Probable Meaning	Greek Name	Cretan pictographs	Phoenician	Early Greek	Classical Greek	Latin	Modern English
Āleph	Ox	Alpha	𐀀	𐤀	Α	Α	A	A
Bēth	House	Bēta	𐀁	𐤁	Β	Β	B	B
Gimel	Camel	Gamma	𐀂	𐤂	Γ	Γ	C	C
Dāleth	Folding door	Delta	𐀃	𐤃	Δ	Δ	D	D
Hē	Lattice window	Epsilon	𐀄	𐤄	Ε	Ε	E	E
Wāw	Hook, nail		𐀅	𐤅	Ϝ		F	F
							G	G
Zayin	Weapon	Zeta	𐀆	𐤆	Ζ	Ζ	H	H
Hēth	Fence, Barrier	Ēta	𐀇	𐤇	Η	Η	I	I
Tēth	A winding (?)	Thēta	𐀈	𐤈	Θ	Θ	J	J
Yōd	Hand	Iōta	𐀉	𐤉	Ι	Ι	K	K
							L	L
Kaph	Bent Hand	Kappa	𐀊	𐤊	Κ	Κ	M	M
Lāmed	Ox-goad	Lambda	𐀋	𐤋	Λ	Λ	N	N
Mēm	Water	Mu	𐀌	𐤌	Μ	Μ	O	O
Nūn	Fish	Nu	𐀍	𐤍	Ν	Ν	P	P
Sāmek	Prop (?)	Xei	𐀎	𐤎	Ξ	Ξ	Q	Q
ʾAyin	Eye	Ou	𐀏	𐤏	Ο	Ο	R	R
Pē	Mouth	Pei	𐀐	𐤐	Π	Π	S	S
Sādē	Fish-hook (?)		𐀑	𐤑	Ρ		T	T
Kōph	Eye of needle (?)	Koppa	𐀒	𐤒	Ϟ		U	U
Rēsh	Head	Rho	𐀓	𐤓	Ρ	Ρ	V	V
Shin, sin	Tooth	Sigma, san	𐀔	𐤔	Σ	Σ	W	W
Taw	Mark	Tau	𐀕	𐤕	Τ	Τ	X	X
							Y	Y
							Z	Z

**2-1.** This diagram displays several evolutionary steps of Western alphabets. The controversial theory linking early Cretan pictographs to alphabets is based on similarities in their appearance.





**2-2.** The Phaistos Disk, undated. The 241 signs include a man in a plumed headdress, a hatchet, an eagle, a carpenter's square, an animal skin, and a vase. 16.5 cm diameter

Early visual language systems, including cuneiform, hieroglyphics, and written Chinese (see chapter 3), contained a built-in complexity. In each, pictographs had become rebus writing, ideographs, logograms, or even a syllabary. But these early writing systems remained unwieldy and required long, hard study to master. For centuries, the number of individuals who gained literacy was small. Their access to knowledge enabled them to acquire great power in the early cultures. The subsequent invention of the alphabet (the word is derived from the first two letters of the Greek alphabet, *alpha* and *beta*) was a major step forward in human communications.

An alphabet is a set of visual symbols or characters used to represent the elementary sounds of a spoken language. They can be connected and combined to make visual configurations signifying sounds, syllables, and words uttered by the human mouth. The hundreds of signs and symbols required by cuneiform and hieroglyphics were eventually replaced by twenty or thirty easily learned elementary signs. [Figure 2-1](#) shows stages in the evolution of Western alphabets. Numerous and often conflicting theories have been advanced about the origins of the alphabet; suggested sources include cuneiform, hieroglyphs, prehistoric geometric signs, and early Cretan pictographs.

## Cretan pictographs

The Minoan civilization that existed on the Mediterranean island of Crete ranks behind only Egypt and Mesopotamia in its early level of advancement in the ancient Western world. Minoan or Cretan picture symbols (see [Fig. 2-1](#)) were in use as early as 2800 BCE. Short pictographic inscriptions written as early as 2000 BCE have been found. About 135 pictographs survive; they include whole human figures, arms, other parts of the body, animals, plants, and some geometric symbols. By 1700 BCE these pictographs seem to have yielded to linear script writing, a possible precursor to the Greek alphabet.

One of the most interesting and perplexing relics of the Minoan civilization is the Phaistos Disk ([Fig. 2-2](#)), which was unearthed on Crete in 1908. Lacking precedent or parallel, this flat terra-cotta disk, 16.5 centimeters in diameter, has pictographic and seemingly alphabetic forms imprinted on both sides in spiral bands. Stamps were used to impress each character into wet clay; thus the principle of movable type could have been used in a Western culture as early as 2000 BCE. Just what the inscriptions say, who made them, and whether the stamps or types were used to make messages on papyrus or other perishable substrates may never be known. Along with all Cretan pictographs, the Phaistos Disk remains a great mystery. Some scholars have suggested an origin other than Crete, but there is no evidence to support or reject this theory.

Although the visual similarity between Cretan pictographs and early alphabet characters is striking, many paleographers question whether Cretan pictographs were the wellspring for the alphabet.

## The North Semitic alphabet

While the alphabet's inventors are unknown, Northwest Semitic peoples of the western Mediterranean region—early Canaanites, Hebrews, and Phoenicians—are widely believed to be the source. The term *North Semitic writing* is used for early alphabetic writing found throughout this region. Because the earliest surviving examples are from ancient Phoenicia, a culture on the western shores of the Mediterranean Sea in what is now Lebanon and parts of Syria and Israel, these early scripts are often called the Phoenician alphabet. During the second millennium BCE the Phoenicians became seafaring merchants. Their sailing ships, the fastest and best engineered in the ancient world, linked settlements throughout the Mediterranean region. Influences and ideas were absorbed from other areas, including Egypt and Mesopotamia.

Geography and commerce wield great influence upon the affairs of people. Even the development of the alphabet may have been an act of geography, for the Phoenician city-states became hubs in the ancient world and crossroads of international trade. The Phoenicians absorbed cuneiform from Mesopotamia in the west and Egyptian hieroglyphics and scripts from the south. They may have had knowledge of Cretan pictographs and scripts and been influenced by them. Faced with this range of visible languages, they developed alternatives. Apparently, the Phoenicians sought a writing system for their own Northern Semitic speech; evidence of a number of localized experiments has been unearthed.



**2-3** Ras Shamra script, c. 1500 BCE. Used for bureaucratic and commercial documents and for myths and legends, the Ras Shamra script, which reduces cuneiform to a mere thirty-two characters, was only recently unearthed in the

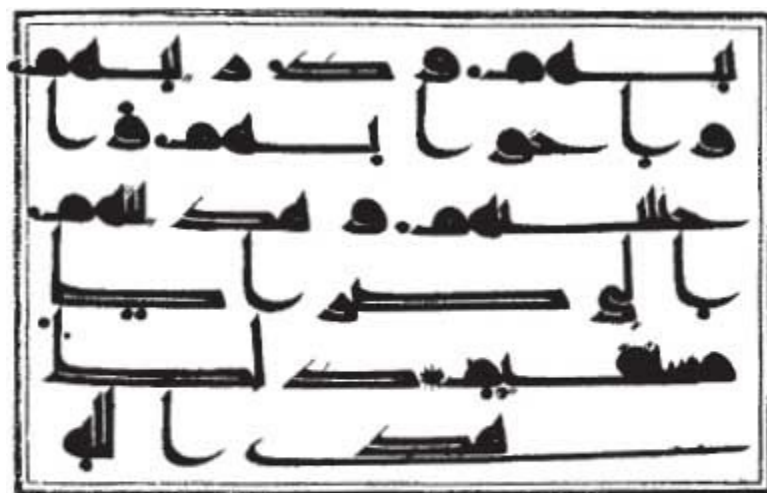
ruins of the ancient city of Ugarit. 45.7 × 31.8 cm



**2-4** The gestural curves of the Aramaic alphabet evolved into the Hebrew and Arabic alphabets.



**2-5** *Die Hebräische Schrift* (The Hebrew Script), type specimen, H. Berthold AG, Berlin, Leipzig, Stuttgart, Vienna, Riga, 1924. The graphic forms of the Hebrew alphabet are squared, bold letters whose horizontal strokes are thicker than their vertical strokes. 26.7 × 20 cm



**2-6** Kufic characters are bold, elongated, and angular; their aesthetic properties are widely admired.

*Sui generis*, a writing script developed in Byblos, the oldest Phoenician city-state, used pictographic signs devoid of any remaining pictorial meaning. Written about 2000 BCE, stone and bronze documents featuring this script have a syllabary of over a hundred characters and illustrate a major step toward the development of an alphabet.

Around 1500 BCE Semitic workers in Egyptian turquoise mines in the Sinai Peninsula designed an achrophonic adaptation of hieroglyphics called Sinaitic script. *Achrophonic* means a pictorial symbol or hieroglyph was used to stand for the initial sound of the depicted object.

Ras Shamra script ([Fig. 2-3](#)), a true Semitic alphabetical script, was found on clay tablets inscribed around 1500 BCE. It used thirty cuneiform-like characters to represent elementary consonant sounds. The signs were composed of wedge-shaped marks that resembled cuneiform because a similar stylus was used. There were no characters to signify vowels, which are connecting sounds that join consonants to make words, now represented by the letters *a*, *e*, *i*, *o*, and *u*. The alphabetical order of Ras Shamra script—the sequence in which the letters were memorized—was the same as those used in the later Phoenician and Greek alphabets.

The writing exported by the Phoenicians, a totally abstract and alphabetical system of twenty-two characters ([Fig. 2-1](#)), was in use by 1500 BCE. One of the oldest datable inscriptions in the Phoenician alphabet was carved along the side of the lid of the limestone sarcophagus of the Byblos king Ahiiram (c. eleventh century BCE). The Phoenicians' right-to-left writing may have developed because stonemasons carved inscriptions by holding a chisel in the left hand and a hammer in the right. Their early alphabet script was also written on papyrus

with a brush or pen; unfortunately, their literature, including, for instance, one Byblos author's nine-book work on mythology, has perished.

Although North Semitic writing is the historical beginning of the alphabet, it may have descended from an earlier, lost prototype. Early alphabets branched into multiple directions, including the Phoenician alphabet that evolved further in Greece and Rome, as well as the Aramaic alphabet, which gave rise to Hebrew and Arabic writing elsewhere in the region.

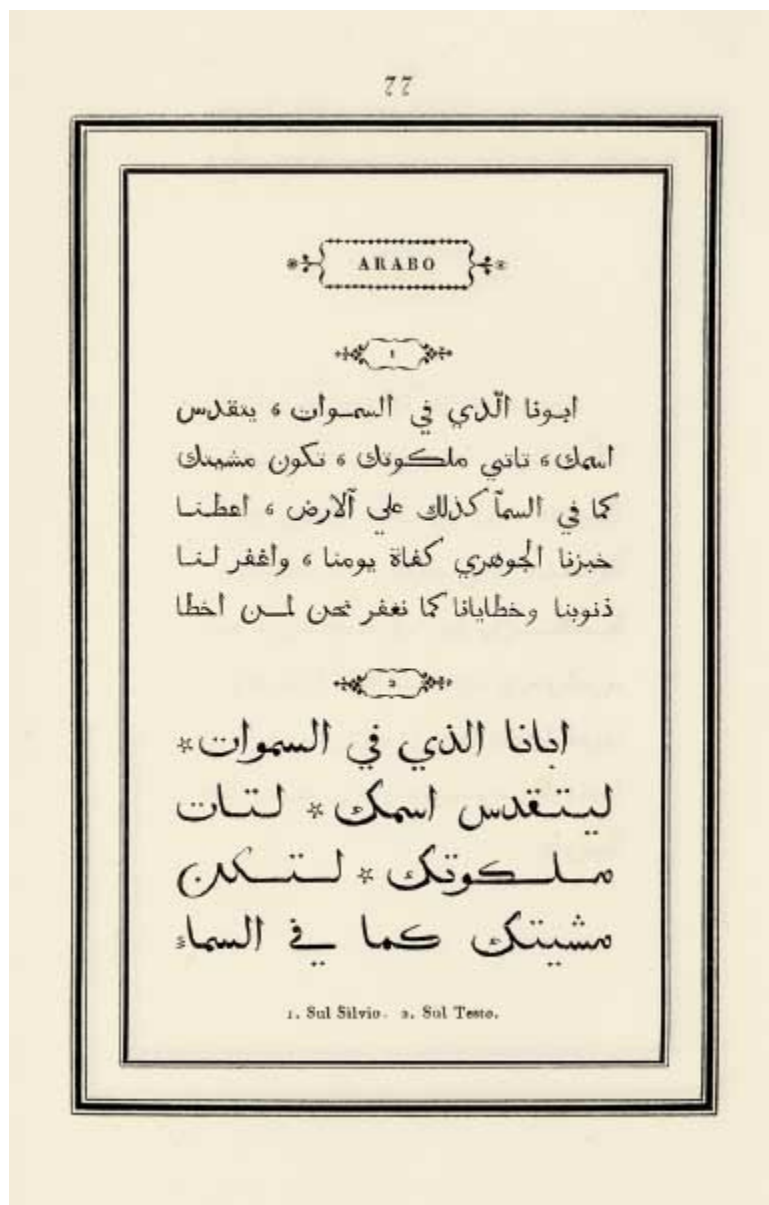


## The Aramaic alphabet and its descendants

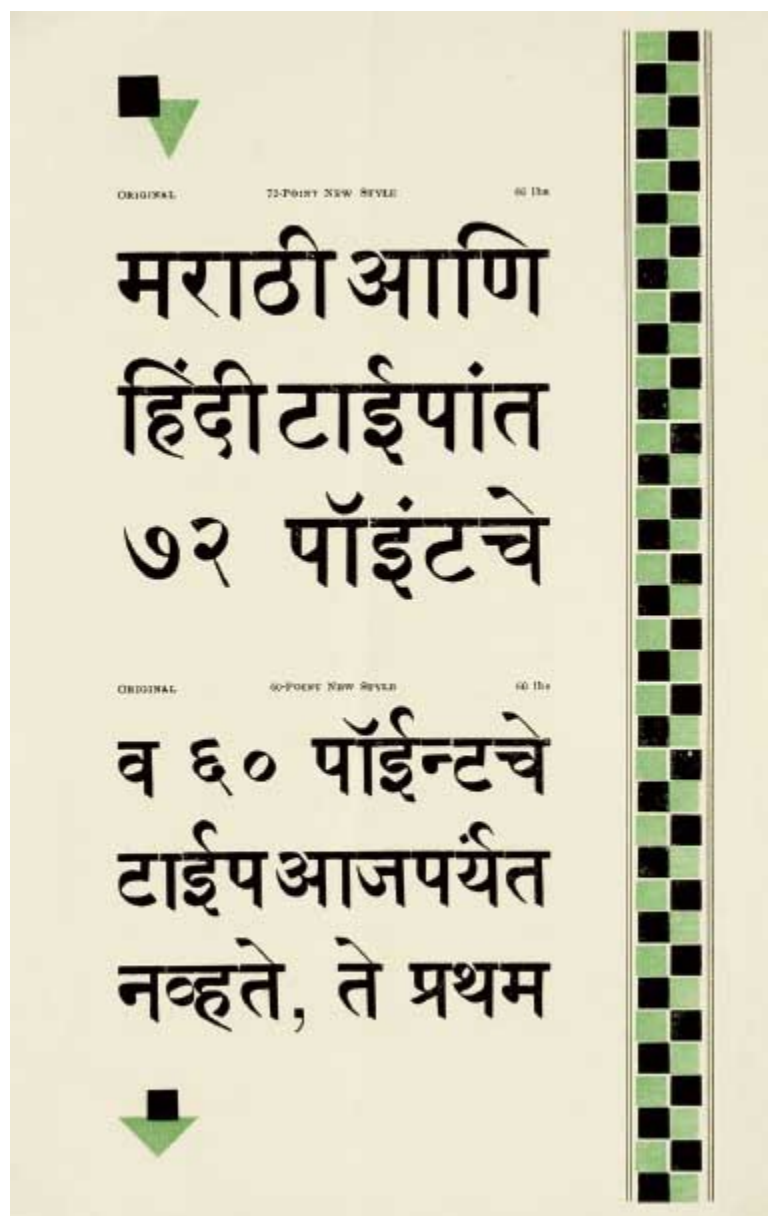
The Aramaic alphabet ([Fig. 2-4](#)), first used by tribes from Aram, a large area in what is now Syria, is a major early derivation from the North Semitic script. The oldest surviving specimen dates from about 850 BCE. The Aramaic alphabet of twenty-two letters for consonantal sounds was written from right to left. A wide pen held at a forty-five-degree angle often produced heavy horizontal and thin vertical strokes. This language and writing became dominant throughout the Near East. Examples have been found in Afghanistan, Egypt, Greece, and India. It is the predecessor of hundreds of scripts, including two major alphabets used today: modern Hebrew and Arabic. Both of these functional and beautifully designed letter systems are still written from right to left in the manner of their early Semitic predecessors.

The oldest known examples of the Early or Old Hebrew alphabet date from around 1000 BCE. When the Israelites returned to the western Mediterranean area following their Babylonian exile (586–516 BCE), they discovered Aramaic writing had replaced Old Hebrew in the region. The Aramaic alphabet—possibly with influences from Old Hebrew—spawned the Square Hebrew alphabet, which evolved into modern Hebrew ([Fig. 2-5](#)). Basically, the Hebrew alphabet consists of the twenty-two consonantal letters of the ancient North Semitic alphabet. Four letters are also employed to indicate long vowels, and five letters have a second form for use at the end of a word. As the language evolved, dots and dashes were added to characters to indicate vowels.

The curving calligraphic gestures of Arabic writing probably originated before 500 CE. The twenty-two original sounds of the Semitic alphabet are supplemented by six additional characters added to the end. Three letters are also used as long vowels, and diacritical marks are added for short vowels and to distinguish consonant sounds. The two principal forms are Kufic, from the Muslim academy at Kufah in Mesopotamia, and Naskhi, which became the dominant Arabic script after about 1000 CE. Kufic ([Fig. 2-6](#)), a bold inscriptional lettering with extended thick characters, has a majestic solidity and was widely used on coins, manuscripts, and inscriptions on metal and stone. It is still used for titles and decorative elements.



**2-7.** Giambattista Bodoni, page from *Manuale tipografico*, 1818. Arabic type specimen. 30 × 21.2 cm



**2-8.** Gujarati Type Foundry, Bombay, 1930. Indian Sanskrit type specimen. 30 × 19 cm



**2-9.** Bronze Archaic Greek votive miniature chariot wheel, c. 525-500 BCE . A dedication to Apollo is legible through the medium-green patina of this metal wheel, which was used for worship. 16 cm diameter

The more cursive Naskhi style ([Fig. 2-7](#)) is ideal for writing on papyrus and evolved into the modern Arabic scripts. Its vertical ascenders followed by horizontal curved strokes below convey a kinetic rhythm as it moves across the page.

The design of Arabic letters changes with their position within a word. All but six letters connect to the following letter with a small, upward-curving stroke when used in the middle of a word. Letters at the beginning or middle of a word are abbreviated; final letters and letters standing alone terminate in a bold flourish. These design alterations do not change the fundamental structure of the characters.

After the Latin alphabet, Arabic is the most widely used alphabet today. Arab conquests during the seventh and eighth centuries CE spread the Muslim religion and its holy book, the Qur'an, written in the Arabic alphabet, all the way from North Africa and the Iberian Peninsula to India. Muslims believe the Qur'an (also spelled *Koran*) contains great truths revealed by Allah (God) to the prophet Muhammad (c. 570-632 CE) through the Archangel Gabriel. Respect for these religious writings has elevated calligraphy to a high art in Muslim cultures.

The Aramaic alphabet is believed to be the predecessor of scripts used in India, apparently arriving around the seventh century BCE. Extensive elaboration was necessary to develop alphabets suitable for Indian spoken languages. The Indian subcontinent has a complex array of spoken and written language forms, and the specific origins of early writing in India and its neighboring nations are quite

controversial. Both classical Sanskrit ([Fig. 2-8](#)) and contemporary Indian writing have a vigorous horizontal and vertical structure, with the characters hanging from a strong horizontal stroke at the top. This horizontal stroke is believed to have originated from the scribal custom of writing beneath a ruled line, which gradually became part of the letter.

From North Semitic writing, the Aramaic alphabet and its descendants branched toward the East, forming a rich heritage of graphic forms remarkably different from their distant cousins, such as the Greek and Roman alphabets, that evolved in Western locales.

## The Greek alphabet

Greek civilization laid the foundation for many of the accomplishments of the Western world—science, philosophy, and democratic government all developed in this ancient land. Art, architecture, and literature comprise a priceless part of the Greek heritage; it is fitting that the Greeks vastly improved the alphabet's beauty and utility after adopting it.

The Phoenician alphabet was adopted by the ancient Greeks and spread through their city-states around 1000 BCE. The oldest known inscriptions date from the eighth century BCE, but the Greek alphabet ([Fig. 2-9](#), and see [Fig. 2-1](#)), occupying a major position in the evolution of graphic communication, may have developed earlier. The Greeks took the Phoenician or North Semitic alphabet and changed five consonants to vowels. It is not known for certain who transported the alphabet from Phoenicia to Greece, but both mythology and tradition, which, in the ancient world, frequently became scrambled with oral history, point toward Cadmus of Miletus (dates unknown). According to various ancient accounts, Cadmus invented history, created prose, and designed some of the letters of the Greek alphabet. These alleged accomplishments raise the possibility that Cadmus may have brought the alphabet to Greece.

In an enigmatic parallel, early Greek mythology reports that Cadmus, king of Phoenicia, set forth to find his sister Europa after she was abducted by Zeus. During his journey King Cadmus killed a dragon that had slain his traveling companions. On the advice of Athena, he planted the dragon's teeth like seeds, and an army of fierce men sprang forth from them. Tradition holds that King Cadmus brought the alphabet to Greece. Perhaps myth and oral history hint at a blinding truth: the power of Cadmus to raise armies from nowhere could have been due to his command of the alphabet. Troop movements, scouting reports, and orders to the field could be delivered by writing. Cadmus's power to raise and direct armies came not from planting dragon's teeth but from using the alphabet as an information and communication tool.

Perhaps Cadmus's story is a myth, and Phoenician traders brought the alphabet to Greece and other Mediterranean areas. Local Greek regions adapted the alphabet to their own needs by using two of the Phoenician consonants as vowels and adding three new vowel sounds, making twenty-five letters in total. When Athens officially adopted a version known as the Ionic or Eastern alphabet around 400 BCE, it became standard throughout Greece.





**2-10** Timotheus, *The Persians*, papyrus manuscript, fourth century BCE. This excellent example of the Greek alphabet shows the symmetrical form and even visual rhythm that evolved. These qualities made the Greek alphabet the prototype for subsequent developments. 32.5 × 28 cm



**2-11** Votive stele with four figures, fifth century BCE. The design excellence of Greek inscriptions is clearly shown in this fragment. By using a three-sided square with a central dot for the E and a V-shaped horizontal in the A, the designer engaged in a personal inventiveness with form. 72 × 43 cm



**2-12** Greek wooden tablet with uncials, 326 CE. The rounded uncials allowed an A to be made with two strokes instead of three, and an E to be made with three strokes instead of four. Fragment



**2-13** Greek allotment tokens, c. 450-430 BCE. In the Greek city-state, some public officials were elected and others were selected by lot. These tokens were used in the selection process. 2.5 × 2.5 cm



**2-14** Greek juror's ballots, fourth century BCE. A juror voted "not guilty" with a ballot having a solid hub. A hollow-hubbed ballot was used to cast a "guilty" vote. 3.1 × 3.1 cm.



**2-15** Greek scaraboid seal depicting Hermes, messenger of the gods. Archaic period, 550-500 BCE. 3 × 2 cm

The period around 700 BCE saw a cultural renaissance in Greece. Achievements included Homer's *Odyssey* and *Iliad*, stone architecture, and human figures as major subjects on pottery. Large freestanding sculptures were only decades away. The city-state of Athens, the foundation of representative government, organized surrounding towns into a unified political unit and moved toward an aristocratic republic by electing archons—the nine chief magistrates voted into one-year terms in 683 BCE. During this period the alphabet came into

increasing use.

From a graphic design standpoint, the Greeks applied geometric structure and order to the uneven Phoenician characters, converting them into art forms of great harmony and beauty. The written form of Greek, as shown in *The Persians*, by Timotheus ([Fig. 2-10](#)), has a visual order and balance as the letters move along a baseline in an even repetition of form and space. The letters and their component strokes are somewhat standardized because a system of horizontal, vertical, curved, and diagonal strokes is used. In the inscriptional form, such as on the fifth-century BCE votive stele with four figures ([Fig. 2-11](#)), the letters became symmetrical geometric constructions of timeless beauty. Stone carvers took imaginative liberties with letterform design while maintaining the basic structure of the twenty-four-character alphabet that had stabilized by the classical period and is still used in Greece today. In this inscription, many letterforms, including the *E* and *M*, are based on a square, *A* is constructed from an equilateral triangle, and the design of the *O* is a near-perfect circle.

Initially the Greeks adopted the Phoenician style of writing from right to left. Later they developed a writing method called *boustrophedon*, from words meaning “to plow a field with an ox,” for every other line reads in the opposite direction. Line one reads from right to left; then the characters do an about-face, and line two reads from left to right. The reader thus scans the text with a continuous back-and-forth eye movement, unhindered by the need to return to the opposite edge of the column to read each line. Eventually the Greeks adopted the left-to-right reading movement that continues to this day in Western civilization.

As early as the second century CE, the Greeks developed a more rounded writing style called uncials ([Fig. 2-12](#)). This script could be written more quickly, because its rounded letters were formed with fewer strokes. In addition to use on manuscripts, uncials were written on wood and soft materials such as wax tablets and clay. Uncials also demonstrated how writing tools and substrates influence written forms. Greek scribes made their pens from hard reeds, cut into nibs and split at the tip to aid ink flow. These pens gave their writing a character totally different from writing by Egyptian scribes, who used soft reeds to brush ink onto the substrate.

The golden age of Athens (c. 500 BCE) was the high point of Greek culture, when democracy, or “people rule,” began to be practiced. Aristotle called democracy “a state where freemen and the poor, being in a majority, are invested with the power of the State.” (Freedom and equality did not extend to all people. The system was, in fact, based on slavery, because slave labor freed citizens to devote their time and energy to public affairs.) The vote of the majority became law.

Visual communications played a secondary role in the oral culture of the Greek city-state. All citizens could attend the popular assembly and vote, and all elected officials were responsible to it. The orator who could speak persuasively to the assembly, the actor, and the lecturer were paramount in these city-states, where the total population, including the surrounding countryside, seldom



exceeded ten thousand people. The historian or poet who wrote rather than spoke was less seriously regarded.

Nonetheless, the alphabet played a role in democracy; it enabled the use of allotment tokens when selecting citizens by lot for public service ([Fig. 2-13](#)). Metal ballots with alphabet inscriptions made it possible for jurors to vote in secret ([Fig. 2-14](#)). To authorize and endorse documents, wealthy Greek citizens used signature seals, which could be stamped into wax or clay ([Fig. 2-15](#)). Exquisite designs were engraved into the flat, oval bottom of a translucent, pale blue or gray variety of quartz. Animals were a favorite motif. The refined forms, harmonious balance, and wholeness of Greek sculpture were achieved in these small (about 2-centimeter) signature seals used to impress a personal identification.

From the Macedonian city-state of Pella at the top of the Greek peninsula, Alexander the Great (356-323 BCE) smashed the power of the Persian Empire and carried Hellenistic culture throughout the ancient world, including Egypt, Mesopotamia, and India. Reading and writing had become more important by this time, because the expansion of information and knowledge exceeded the ability of an oral culture to contain and document it. Alexander formed libraries, including a major one with several hundred thousand scrolls, in the colonial outpost of Alexandria in Egypt.

The design format of the papyrus scroll was usually 10.5 meters long, 24 centimeters high, and, when rolled, 4 to 6 centimeters in diameter. The text layout was in flush-left/random-right columns about 8 centimeters wide, with generous 2.5-centimeter separations between them.

Unfortunately, most of the knowledge compiled by Greek civilization has been lost because of the fragile nature of papyrus scrolls and the damp Greek climate. Just thirty thousand scrolls survive, including only 43 of the 330 plays by the great Greek playwrights.

After Alexander's death in Babylon at the age of thirty-two, his generals divided his empire into separate Hellenistic kingdoms. Greek civilization and its alphabet now became influential throughout the world. The Greek alphabet fathered the Etruscan, Latin, and Cyrillic alphabets and, through these ancestors, became the foundation of most alphabet systems used throughout the world today.



## The Latin alphabet

The rise of Rome from a small village to a great imperial city that ruled much of the world, and then the eventual collapse of the Roman Empire, constitutes one of the great sagas of history. Perhaps as early as 750 BCE Rome existed as a humble village on the Tiber River in what is now central Italy. By the first century CE the Roman Empire stretched from the British Isles in the north to Egypt in the south, and from the Iberian Peninsula in the west to the Persian Gulf at the base of the ancient land of Mesopotamia in the east.

From a farm near Rome, the poet Horace (65-8 BCE) wrote, “Captive Greece took Rome captive.” After the Roman conquest of Greece in the second century BCE, scholars and whole libraries were moved to Rome. The Romans captured Greek literature, art, and religion, altered them to conform to the conditions of Roman society, and spread them throughout the vast Roman Empire.

The Latin alphabet ([Fig. 2-1](#)) came to the Romans from Greece by way of the ancient Etruscans ([Fig. 2-16](#)), a people whose civilization on the Italian peninsula reached its height during the sixth century BCE. After the letter *G* was designed by one Spurius Carvilius (c. 250 BCE) to replace the Greek letter *Z* (zeta), which was of little value to the Romans, the Latin alphabet contained twenty-one letters: *A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R* (which evolved as a variation of *P*), *S, T, V*, and *X*. Following the Roman conquest, the Greek letters *Y* and *Z* were added to the end of the Latin alphabet because the Romans were appropriating Greek words containing these sounds. Three additional letters were added to the alphabet during the Middle Ages to arrive at the twenty-six letters of the contemporary English alphabet. The *J* is an outgrowth of *I*, which was lengthened in fourteenth-century manuscripts to indicate use with consonant force, particularly as the first letter of some words.



**2-16** Etruscan Bucchero vase, seventh or sixth century BCE. A prototype of an educational toy, this rooster-shaped toy jug is inscribed with the Etruscan

alphabet. 10.3 cm



**2-17** Carved inscription from the base of Trajan's Column, c. 114 CE. Located in Trajan's Forum in Rome, this masterful example of *capitalis monumentalis* (monumental capitals) gives silent testimony to the ancient Roman dictum "the written word remains." The controlled brush drawing of the forms on the stone combines with the precision of the stonemason's craft to create letterforms of majestic proportion and harmonious form. 104 × 281 cm

NIMARTISQ'DOLOSETD  
CHAODENSOSDIVVMN  
NEQVOCAPTAEDVMFV

**2-18** *Capitalis quadrata* (square capitals) from a manuscript, Vergil, c. 400 CE. The flat pen held at an angle produced thick and thin strokes and serifs. 32.5 × 28 cm

IOCEANISPRETOSPEDEREPU  
DEMSIDUSFUGIENSUBIPISCL  
ORTUBERNASCALODESCIN

**2-19** *Capitalis rustica* (rustic capitals) from a manuscript, Vergil, c. 400 CE. The flat-nibbed pen was held in an almost vertical position, creating a staccato rhythm of thin verticals contrasting with elliptical round and arched diagonal strokes. 18.5 × 14.5 cm.

Both *U* and *W* are variants of *V*, which was used for two different sounds in medieval England. At the beginning of the tenth century, *U* was designed to represent the soft vowel sound in contrast to the harder consonant sound of *V*. The *W* began as a ligature, which is a joining of two letters. In twelfth-century England two *V* letterforms were joined into *VV* to represent "double *U*."

Rome took great pride in its imperial accomplishments and conquests, and

created monumental letterforms for architectural inscriptions celebrating military leaders and their victories. Roman inscriptions were designed for great beauty and permanence. The simple geometric lines of the *capitalis monumentalis* (monumental capitals) were drawn in thick and thin strokes, with organically unified straight and curved lines ([Fig. 2-17](#)). Each letterform was designed to become one form rather than merely the sum of its parts. Careful attention was given to the shapes of spaces inside and between the letters. A Roman inscription became a sequence of linear geometric forms adapted from the square, triangle, and circle. Combined into an inscription, these letterforms molded the negative shapes around and between them into a measured graphic melody of spatial forms, achieving an eternal wholeness.

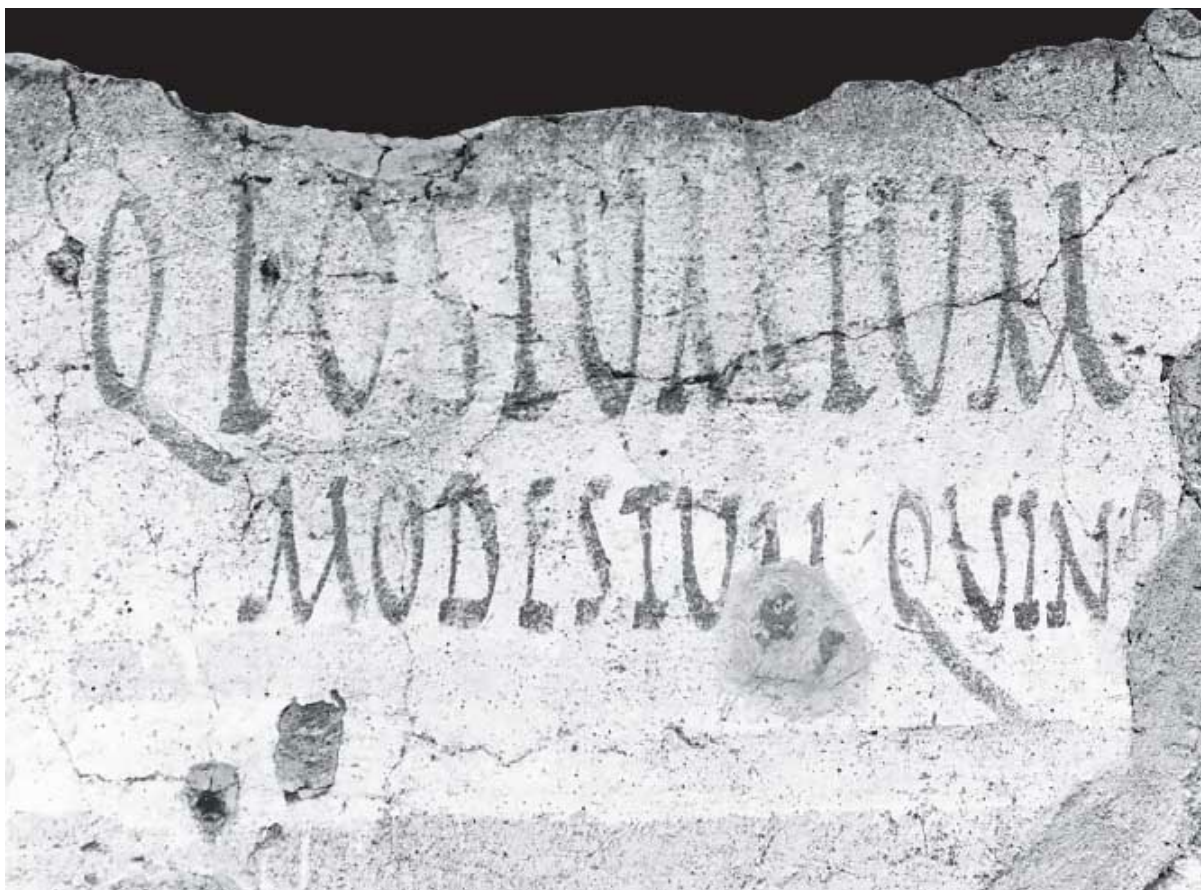
Much debate has centered on the elegant Roman serifs, which are small lines extending from the ends of the major strokes of a letterform. One theory holds that the serifs were originally chisel marks made by the “cleanup” strokes as the stonemason finished carving a letter. Others argue that the inscriptions were first drawn on the stone with a flat sign writer’s brush, and that the sign writer gave a short gesture before lifting the brush to sharpen the termination of the stroke. Regardless of which tool initiated the serif as a design element, we do know that the original letters were drawn on the stone with a brush and then carved into it.

The shapes and forms defy mathematical analysis or geometrical construction. A letter found several times on an inscription will have subtle differences in width and proportion. In some inscriptions, lines with more letters will have both the letterforms and the negative spaces between them slightly condensed to accommodate the information. This represents an artistic judgment by the brush writer rather than a measured calculation. Some Roman inscriptions even contain minute particles of red paint that have adhered to the stone through the centuries, leaving little doubt that the carved letters were painted with red pigment. Monumental capitals were carved as wedge-shaped troughs. The edges of the letterforms were not at sharp ninety-degree angles from the flat surface of the stone; rather, a more gentle, angled taper created a shallower edge that resisted chipping and wearing.

The Roman written hand took several forms. The most important was the *capitalis quadrata* (square capitals), a style widely used from the second century CE until the fifth century. Written carefully and slowly with a flat pen, square capitals ([Fig. 2-18](#)) had stately proportions and clear legibility. The space between lines and letters was generous, but there was no space left between words. The letters were written between two horizontal baselines, and the *F* and *L* extended slightly above this line. The letter designs are quite similar to the letters we call capitals today. Serifs were added with the pen and strengthened the ends of the strokes.

The *capitalis rustica* (rustic capitals) were used during the same period ([Fig. 2-19](#)). These condensed letterforms were written quickly and saved space. Parchment and papyrus were expensive, and the style enabled the writer to include half again as many letters on the page as was possible with square capitals.





**2-20.** Wall writing from Pompeii, first century CE. Over sixteen hundred messages ranging from passages from Vergil to crude obscenities were preserved under more than 3.6 meters of volcanic ash.

As is evident from the ruins of Pompeii and Herculaneum, Roman brush writers wrote notices ([Fig. 2-20](#)), political campaign material, and advertising announcements on exterior walls, using both square and rustic capitals. Poster messages were also painted on reusable wooden panels placed in the streets. Placards and picture signboards were executed by professional letterers. Trademarks were widely used to identify the firm or place of origin of handcrafted products. Commercial records, documents of state, and literature were written on a variety of substrates. Papyrus from Egypt was supplemented by wood, clay, flat pieces of metal, and wax tablets held in wooden frames. Writing was scratched into wax with a stylus, the flat end of which was used to erase the writing in the soft wax so that the tablet could be used again.

Around 190 BCE parchment came into common use as a substrate for writing. Tradition holds that Ptolemy V of Alexandria (ruled c. 205-180 BCE) and Eumenes II of Pergamum (ruled 197-160 BCE) were engaged in a fierce library-building rivalry, so Ptolemy placed an embargo on papyrus shipments to prevent Eumenes from continuing his rapid production of scrolls. Parchment, a writing surface made from the skins of domestic animals—particularly calves, sheep, and goats—was invented to overcome the embargo. These refined leather sheets are made by first washing the skin and removing all hair or wool. Then the skin is stretched tightly on a frame and scraped to remove all traces of hair and flesh. After being whitened with chalk, it is smoothed with pumice. Larger,

smoother, and more durable and flexible than papyrus sheets, parchment became very popular as a writing surface. Vellum, the finest parchment, is made from the smooth skins of newborn and unborn calves.

The codex, a revolutionary design format, began to supplant the scroll (called a *rotulus*) in Rome and Greece beginning about the time of Christ. Parchment was gathered in signatures of two, four, or eight sheets. These were folded, stitched, and combined into codices with pages like a modern book. The parchment codex had several advantages over the papyrus scroll. The clumsy process of unrolling and rolling scrolls to look up information yielded to the quick process of opening a codex to the desired page. Papyrus was too fragile to be folded into pages, and the vertical strips on the back of a papyrus scroll made writing on both sides impractical.

Both sides of the parchment pages in a codex could be used for writing; this saved storage space and material costs.

During the rise of Christianity, from about 1 CE until about 400 CE, scrolls and codices were used concurrently. The durability and permanence of the codex appealed to Christians because their writings were considered sacred. Traditionally, pagan writings were on scrolls. With a whole pantheon of gods and little clear distinction between god and man, pagan scholars were less inclined to revere their religious writings. Christians were also involved in the comparative study of different texts. It is easy to have several codices open on a table but virtually impossible to have several scrolls unrolled for comparative reference. Christians sought the codex format to distance themselves from the pagan scroll; pagans clung to their scrolls in resistance to Christianity. Graphic format thereby became a symbol of religious belief during the late decades of the Roman Empire. Christianity, adopted as Rome's state religion in 325 CE by Emperor Constantine (c. 272-337 CE), elevated books and writing to a position of far greater importance than their previous roles in the ancient world.

In the first century CE, Rome began to experience hostile actions from tribal peoples (called Barbarians by the Greeks) living beyond the Danube and Rhine Rivers. In 325 CE, Emperor Constantine moved the capital from Rome to the Greek town of Byzantium (later renamed Constantinople), located astride the mouth of the Black Sea. This weakened the western provinces, and the warlike Huns began to put great pressure on Rome's immediate neighbors. The Roman Empire was permanently divided in half in 395 CE, and Rome itself was sacked by the Visigoths in 410 CE. The emperor moved his court to Ravenna, which became the capital of the Western Roman Empire until it fell in 476 CE, marking the final dissolution of the Roman Empire. Rome's legacy includes architecture, engineering, language, law, and literature. Its alphabet became the design form for visible languages in the Western world.

## The Korean alphabet

The Korean monarch Sejong (1397-1450 CE) introduced Hangul, the Korean alphabet, by royal decree in 1446. Hangul is one of the most scientific writing systems ever invented. Although the spoken Korean and Chinese languages are totally different, Koreans were using the complex Chinese characters for their written language. Sejong developed a simple vernacular alphabet of fourteen consonant and ten vowel signs to put literacy within the grasp of ordinary Korean citizens. He assembled a team of gifted young scholars to undertake a systematic study of existing writing systems and develop an innovative visible language.






The fourteen consonants ([Fig. 2-21](#)) are represented by abstract depictions of the position of the mouth and tongue when they are spoken, and these are placed in five groups of related sounds. The ten vowels ([Fig. 2-22](#)) are signified by dots positioned next to horizontal or vertical lines. The vertical line symbolizes a person, the horizontal line signifies the earth, and the round dot is seen as a symbol of heaven.

The Hangul alphabet is not written in a linear sequence in the manner of Greek and Roman alphabets; rather, letters are combined within an imaginary rectangle to form syllabic blocks. These syllables are made by combining at least one consonant and one vowel ([Fig. 2-23](#)). Syllables containing a vertical vowel sign are composed and read horizontally from left to right, while those containing a horizontal vowel are composed and read vertically from top to bottom. Complex syllables are made by adding letters to the simple syllables or by combining elementary syllables into more complex configurations. Hangul's uniqueness among written languages stems in part from this system of clustering alphabet characters to construct syllables. In contemporary Korea the twenty-four letters are used to make over two thousand common syllables in everyday use ([Fig. 2-24](#)).




Alphabetic writing on papyrus slowly transformed Western society and was spread throughout the world by conquering armies, traders, and especially religious missionaries. Easy to write and learn, systems of simple signs for elementary sounds made literacy available to large numbers of people. Alphabets are democratic writing; they put literacy within the reach of ordinary people, in contrast to the theocratic writing of the temple priests of Mesopotamia and Egypt. As scribes and priests lost their monopolies on written knowledge, their political power and influence declined. Secular and military leaders came to the fore as helmsmen in the classical world of Greece and Rome.

Alphabets remain one of humankind's grandest achievements. Alphabetic writing became the mortar binding whole communities against limitations imposed by memory, time, and place. Greater access to information permitted broader participation in public affairs.



	mouth	tongue-tip	tooth	velar	throat
Symbolization of the speech organs					
Basic letters	ㅁ	ㄴ	ㄷ	ㄱ	ㅇ
Addition of a stroke	ㅂ	ㄷ	ㅈ		
Addition of a stroke	ㅅ	ㅌ	ㅊ	ㅋ	ㅎ
Modification of basic letters		ㄹ			

**2-21.** Hangul consonants signify the structure of the mouth when speaking Korean.

Symbol of Man Vertical line	Symbol of Earth Horizontal line	Symbol of Heaven Round dot
		
ㅣ	ㅡ	·
ㅣ:	ㅡ:	
·ㅣ	ㅡ·	
:ㅣ	ㅡ:	

**2-22.** Ten Hangul vowels are signified by the placement of dots adjacent to vertical or horizontal lines.

vowels consonants	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ
ㄱ	가	카	거	겨	고	코	구	규	그	기
ㄴ	나	카	너	네	노	코	누	뉴	느	니
ㅇ	다	카	더	데	도	코	두	듀	드	디
ㄹ	라	카	러	레	로	코	루	류	르	리
ㅁ	마	카	머	메	모	코	무	뮤	므	미
ㅂ	바	카	버	베	보	코	부	뷰	브	비
ㅅ	사	카	서	세	소	코	수	슈	스	시
ㅇ	아	카	어	에	오	코	우	유	으	이
ㅈ	자	카	저	제	조	코	주	쥬	즈	지
ㅊ	차	카	쳐	체	초	코	추	쥬	츠	치
ㅋ	카	카	커	케	코	코	쿠	큐	크	키
ㅌ	타	카	터	테	토	코	투	튜	트	티
ㅍ	파	카	퍼	페	포	코	푸	퓨	프	피
ㅎ	하	카	허	헤	호	코	후	휴	흐	히

**2-23.** This matrix shows how individual Hangul characters are combined into blocks to correspond to spoken syllables in the Korean language.



**2-24.** Korean woodblock book translation, c. eighteenth century, of The Interpretation of Mencius's Theory by Liu Chunji (1607-75). Reading from right

to left and top to bottom, single Chinese symbols are followed by Korean alphabetic translations. 38.1 × 33.2 cm

### 3 The Asian Contribution



**3-1.** The top row of pictographs are *chiaku-wen*, or bone-and-shell script, attributed to the legendary Cangjie. The lower row shows the same words from Li Si's unified *hsiao chuan*, or small-seal style. From left: sun, moon, water, rain, wood, and dog.



**3-2.** Oracle bone inscribed with *chiaku-wen*, or bone-and-shell script, c. 1300 bce. The 128 characters inscribed on this scapula concern a diviner's predictions of calamities during the next ten-day period.

Western civilization dawned from obscure sources along the banks of the Tigris and Euphrates Rivers in Mesopotamia and along the course of the Nile River in Egypt. The origins of the extraordinary civilization that developed in the vast, ancient land of China are shrouded in similar mystery. Legend suggests that by the year 2000 BCE a culture was evolving in virtual isolation from the pockets of civilization in the West. Some of the many innovations developed by the ancient Chinese changed the course of human events. The compass made exploration and seafaring possible. Gunpowder, used by the Chinese for fireworks, fueled an

aggressive aspect of the human temperament and changed the nature of war. Chinese calligraphy, an ancient writing system, is used today by more people than any other visual language system. Paper, a magnificent and economical substrate for transmitting information, and printing, the duplication of words and images, made possible the wide communication of thought and deeds. Other inventions included silk, porcelain, and the block book. Europeans adopted Chinese inventions and used them to conquer much of the world: the compass (which may have been developed independently in Europe) directed early explorers across the seas and around the globe; firearms enabled Europeans to subjugate the native populations of Africa, Asia, and the Americas; and printing on paper became the method for spreading European language, culture, religion, and law throughout the world.



## Chinese calligraphy

Similar to Egyptian hieroglyphics and Mayan writing in Central America, the Chinese writing system is a purely visual language. It is not alphabetical, and every symbol is composed of a number of differently shaped lines within an imaginary square. Legend holds that Chinese was first written about 1800 BCE by Cangjie, who was inspired to invent writing by contemplating the claw marks of birds and footprints of animals. Cangjie proceeded to develop elementary pictographs of things in nature. These images are highly stylized and composed of a minimum number of lines, but they are easily deciphered. The Chinese sacrificed the realism found in hieroglyphs for more abstract designs.

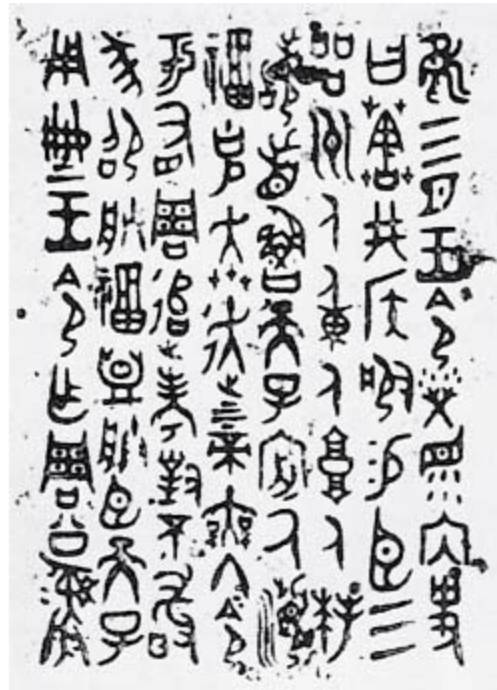
Aesthetic considerations seem to have interested the Chinese from the early beginnings of their writing. Simple nouns were developed first, and the written language slowly matured and became enriched as characters were invented to express feelings, actions, colors, sizes, and types. Chinese characters are logograms, graphic signs that represent an entire word. (The sign \$, for instance, is a logogram representing the word *dollar*). Ideographs and phonetic loans—borrowing the sign of a similar-sounding word—were developed, but written Chinese was never broken down into syllable signs, like cuneiform, or alphabetic signs for elementary sounds. Therefore, there is no direct relationship between the spoken and written Chinese languages. Both are independent systems for conveying thought: a sound from the mouth to the ear, and a sign from the hand to the eye. Learning the total vocabulary of forty-four thousand characters was the sign of wisdom and scholarship. The Japanese adapted the Chinese logograms for their written language despite the great differences between the two spoken languages. Similarly, different spoken Chinese dialects are written with the same logograms.

The earliest known Chinese writing is called *chiaku-wen*, or “bone-and-shell” script ([Figs. 3-1](#) and [3-2](#)), used from 1800 to 1200 BCE. It was closely bound to the art of divination, an effort to foretell future events through communication with the gods or long-dead ancestors. This ancient writing—as with hieroglyphics and cuneiform—was pictographic. Chinese pictographs are found incised on tortoise shells and large animals’ flat shoulder bones, called oracle bones, which convey communications between the living and the dead. When one wished to consult an exalted ancestor or a god, one asked the royal diviner to inscribe the message on a polished animal bone. The diviner pushed a red-hot metal bar into a hole in the inscribed bone, and the heat produced an intricate web of cracks. The diviner then read or interpreted these cracks, which were believed to be messages from the dead.

The next phase of Chinese calligraphy, called *chin-wen*, or “bronze” script, consisted of inscriptions on cast-bronze objects, including food and water vessels, musical instruments, weapons, mirrors, coins, and seals. Messages were inscribed in the casting molds to preserve answers received from gods and ancestors during divination. The permanence of bronze also made it suitable for important treaties, penal codes, and legal contracts. Ceremonial vessels used to



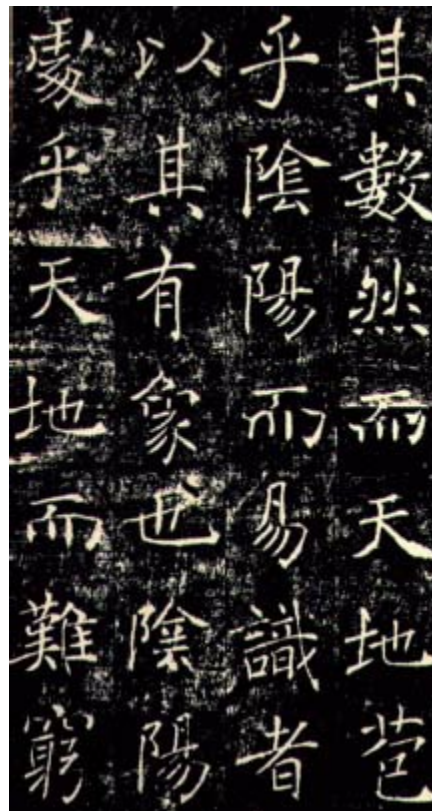
hold food offerings during ancestor worship and vessels inscribed with dedications (Fig. 3-3) contained well-formed characters in orderly alignment. Most inscriptions were made inside the vessels, and the characters were more studied and regular than in the bone-and-shell inscriptions.



**3-3.** Four-handled vessel with *chun-wen*, or bronze script, inscription, eleventh century BCE. Bold, regular strokes are used to form the sixty-four characters of an eight-line dedication, which itself forms a rectangle in the vessel's bottom. Height of vessel, 40 cm



**3-4.** *Li-shu* tablet of Hua Shan Pagoda, example of Han style from Eastern Han dynasty (165 CE). Each character displays well-balanced and elegant strokes. Detail



**3-5.** Rubbing from stone tablet. Two stone tablets, which still stand in front of

the Dayan Pagoda in the city of Xi'an (the capital of the Tang dynasty), are excellent examples of *chen-shu*. The tablets, called Yanta Sheng Jiao Xu, were written by a notable minister of the Tang dynasty, Chu Sui Liang (597-658 CE), who was also an outstanding calligrapher. Detail



**3-6.** *Li* (three-legged pottery vessel), late Neolithic period. The evolution of the calligraphic character *li* stemmed from this pot: oracle bone pictograph; bronze script, 1000 BCE; and regular style, 200 BCE. Height, 33 cm



**3-7.** Li Fangying (1696-1755 CE), from *Album of Eight Leaves*, ink on paper, Qing dynasty, 1744 CE. The design of the total page, with the bamboo bending out into the open space in contrast to the erect column of writing, ranks among the most outstanding examples of Chinese art. 22.8 x 34.9 cm

Artists in different places developed different writing styles until Chinese calligraphy was unified under the powerful emperor Shihuangdi (c. 259-210 BCE). During his reign Confucian scholars were buried alive and their books burned. Thousands of lives were sacrificed building the Great Wall of China to protect Shihuangdi and his empire. But the emperor also unified the Chinese people into one nation and issued royal decrees standardizing weights,

measures, the axle length on carts, laws, and writing. Prime minister Li Si (c. 280-208 BCE) was charged with designing the new writing style. This third phase in the design evolution of Chinese calligraphy is called *hsiao chuan*, or “small-seal” style (Fig. 3-1). The lines are drawn in thicker, more even strokes. More curves and circles are used in this graceful, flowing style, which is much more abstract than the earlier two styles. Each character is neatly balanced and fills its imaginary square primly.

*Li-shu* (also called “clerical” style) (Fig. 3-4), which had a major impact on Chinese calligraphy, can be divided into the Qing and Han styles. Later, Cheng Miao made a further simplification of the *hsiao chuan*, often referred to as the “*li* transformation.” Writing was made much easier through changing the more rounded strokes into straight and angular ones.

The development of *li-shu* reached its peak during the Eastern Han dynasty and engendered various styles. Throughout the four centuries of Han rule, the vast majority of tablets were written in *li-shu*. Within its flat structure, *li-shu* is carefully and neatly executed, delicate with many variations. This style represents a watershed in the development of Chinese character, ushering in a new era of Chinese calligraphy. At the same time, it laid the foundation for the adoption of *chen-shu*.

The final step in the evolution of Chinese calligraphy is *chen-shu* (also, *kai-shu*, or “regular” style) (Fig. 3-5), which has been in continuous use for nearly two thousand years. In regular style, every line, dot, and nuance of the brush can be controlled by the sensitivity and skill of the calligrapher. An infinite range of design possibilities exists within every word. Structure, composition, shape, stroke thickness, and the relationship of strokes to each other and to the white spaces surrounding them are design factors determined by the writer. Regular-style calligraphy has an abstract beauty that rivals humanity’s highest attainments in art and design. Indeed, it is considered the highest art form in China, more important even than painting. Chinese painting and calligraphy have close bonds, since both are executed with ink on paper or silk using gestured strokes of the brush.

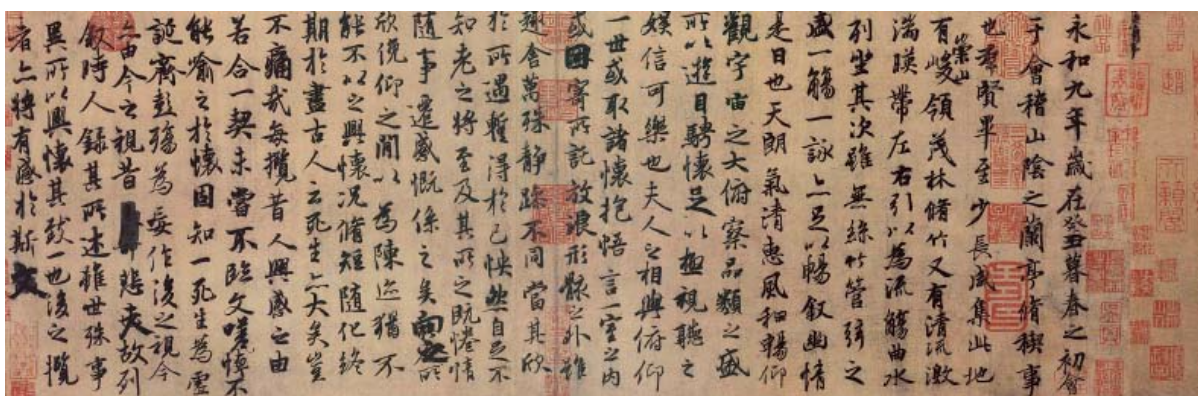
The evolution of Chinese writing can be traced from its pictographic origins through one of the early characters—for example, the prehistoric character for the three-legged pot called a *li*, which is now the word for “tripod” (Fig. 3-6). The *li* was an innovative product design, for the black discolorations on some surviving examples indicate that it stood in the fire to heat its contents rapidly. In the oracle-bone script, it was an easily recognized pictograph. In the 1000 BCE bronze script, this character had evolved into a simpler form. The regular-style character echoes the three-part bottom and flat top of the earlier forms.

The painting of bamboo from the *Album of Eight Leaves* (Fig. 3-7) by Li Fangying (1695-1755 CE) shows how the vividly descriptive strokes with a bamboo brush join calligraphy and painting, poem and illustration into a unified communication. Nature is the inspiration for both, and every stroke and dot is given the energy of a living thing. Children begin their early training by drawing bamboo leaves and stems with the brush to learn the basic strokes.





**3-8.** Shi Tao, the *Love of Lotus* landscape, Qing dynasty. Simple and refined, the painting displays both personal expression and reality.



**3-9.** This copy of Wang Xizhi's *Lantingji Xu* includes 28 rows and 324 characters. It is generally believed that the original work was buried with Emperor Gaozong and Empress Wu Zetian of the Tang dynasty. This copy retains the essence of the original and is considered the best extant version. Various copy sizes

Spiritual states and deep feelings can be expressed in calligraphy. Thick, languid strokes become mournful, and poems written in celebration of spring have a light exuberance. A master calligrapher was once asked why he dug his ink-stained fingers so deeply into the hairs of his brush. He replied that only then could he feel the Tao (the cosmic spirit that operates throughout the universe in animate and inanimate things) flow from his arm, into the brush, and onto the paper.

Calligraphy was said to have bones (authority and size), meat (the proportion of the characters), blood (the texture of the fluid ink), and muscle (spirit and vital

force). The *Love of Lotus* landscape ([Fig. 3-8](#)), painted by Shi Tao (1630–c. 1707 CE), clearly demonstrates the connection between calligraphy and Chinese painting. Shi Tao first used two different brush techniques to draw the lotus and the stone on the shore. The text in the upper left is Zhou Dunyi’s classical Song dynasty poem extolling the lotus. *Li-shu* calligraphy expresses movement and energy as an organic whole. Another Chinese master calligrapher is Wang Xizhi. Chinese calligraphers consider his *Lantingji Xu* ([Fig. 3-9](#)) the best example of *xing-shu* (a further refined style of *chen-shu*).



## The invention of paper

Dynastic records attribute the invention of paper to the eunuch and high governmental official Cai Lun, who reported his invention to Emperor Ho in 105 CE. Whether Cai Lun truly invented paper, perfected an earlier invention, or patronized its invention is not known. He was, however, deified as the god of the papermakers.

In earlier times the Chinese wrote on bamboo slats or wooden strips using a bamboo pen with a dense and durable ink, the origins of which are obscure. Lampblack or soot was deposited on a dome-shaped cover over a vessel of oil with several burning wicks. The lampblack was collected, mixed thoroughly with a gum solution using a mortar and pestle, and then molded into sticks or cubes. For writing, such a stick or cube was returned to the liquid state by rubbing it in water on an inking stone. The strips of wood were used for short messages; 23-centimeter pieces of bamboo tied together with leather strips or silk string were used for longer communications. Although these substrates were abundant and easy to prepare, they were heavy. After the invention of woven silk cloth, it too was used as a writing surface. However, it was very costly.

Cai Lun's process for making paper continued almost unchanged until papermaking was mechanized in nineteenth-century England. Natural fibers, including mulberry bark, hemp fishnets, and rags, were soaked in a vat of water and beaten into a pulp with pounding mortars. A vat-man dipped a screen-bottomed, framelike mold into the pulp solution, taking just enough onto the mold for the sheet of paper. With skill and split-second judgment, the vat-man raised the mold from the vat while oscillating and shaking it to cross and mesh the fibers as the water drained through the bottom. Then the paper was couched, or pressed onto a woolen cloth, to which it adhered while it dried. The mold was free for immediate reuse. The couched sheets were stacked, pressed, and then hung to dry. The first major improvement in the process was the use of starch sizing or gelatin to stiffen and strengthen the paper and increase its ability to absorb ink.

In paper's early decades some ancient Chinese considered it a cheap substitute for silk or bamboo, but as time went on, its light weight, economical manufacture, and versatility overcame all reservations. The coarse, long-fibered quality of early paper caused no problems, because the hairbrush, invented many centuries earlier, was the primary writing instrument. Scrolls for writing were made by gluing together sheets of paper, sometimes delicately stained slate blue, lemon yellow, or a pale, warm yellow. These sheets were rolled onto dowels of sandalwood or ivory, which were sometimes tipped with jade or amber. In addition to writing on paper, the Chinese used their new material as wrapping paper, wallpaper, toilet paper, and napkins.

## The discovery of printing

Printing, a major breakthrough in human history, was invented by the Chinese. The first form was relief printing: the spaces around an image on a flat surface are cut away, the remaining raised surface is inked, and a sheet of paper is placed over the surface and rubbed to transfer the inked image to the paper. Two hypotheses have been advanced about the invention of printing. One is that the use of engraved seals to make identification imprints evolved into printing. As early as the third century BCE, seals or stamps were used to make impressions in soft clay. Often, bamboo or wood strips bearing writing were wrapped in silk, which was then sealed by clay stamped with an impression.

During the Han dynasty (third century CE) seals called chops ([Fig. 3-10](#)) were made by carving calligraphic characters into a flat surface of jade, silver, gold, or ivory. The user inked this flat surface by pushing it into a pastelike red ink made from cinnabar, and then pressed it onto a substrate to form an impression, as one does with present-day rubber stamps. The impression was a red shape with white characters. Around 500 CE people began using a different kind of chop. The artisans cut away the negative area surrounding the characters so that the characters could be printed in red surrounded by white paper. The fundamental technique for block printing was now available. Zhao Meng-fu's fourteenth-century painting of a goat and sheep ([Fig. 3-11](#)) has both types of chops imprinted upon its surface: white characters reversed from a solid ground and solid characters surrounded by a white ground.

The second theory about the origins of printing focuses on the early Chinese practice of making inked rubbings from inscriptions carved in stone ([Fig. 3-12](#)). Beginning in 165 CE, Confucian classics were carved into stone to ensure an accurate, permanent record. The disadvantages of these stone “books” were their weight and the space they required. One historical work required 5.3 hectares for storage of the tablets, which were arranged like rows of tombstones. Soon, copies of these inscriptions were pulled by making ink rubbings. A damp sheet of thin paper was laid on the stone. The paper was pressed into the depressions of the inscription with a stiff brush. Then, an inked cloth pad was lightly rubbed over the surface to produce an ink image from the incised inscription. Although the ink was applied to the top of the paper rather than to the relief image in this method, the process is related to relief printing.



**3-10.** Chinese chop. The traditional Chinese identification stamp is inscribed into the bottom of a small decorative sculpture carved from soft stone.

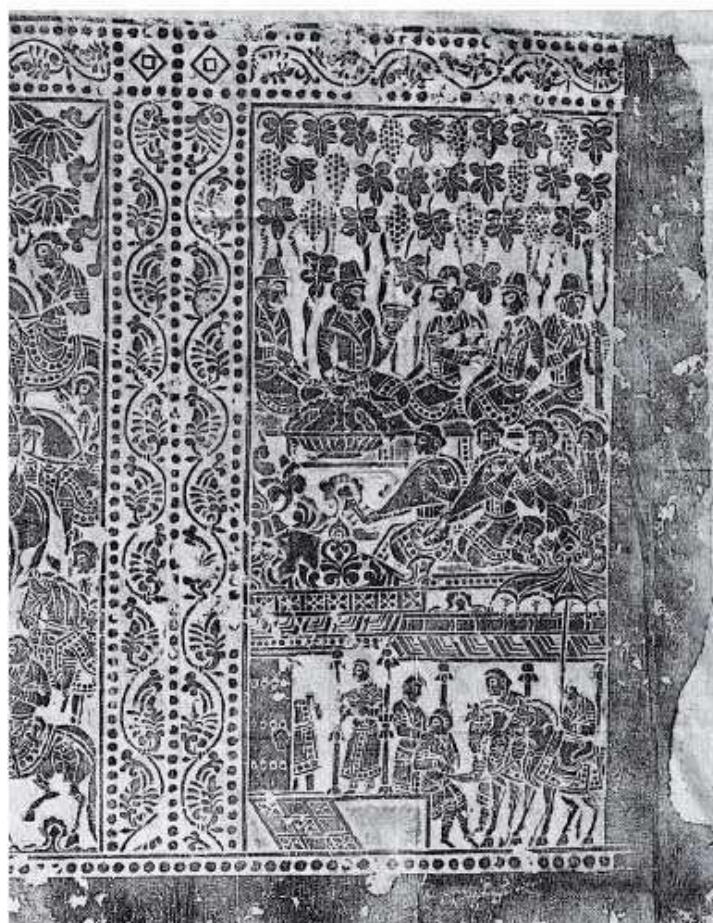
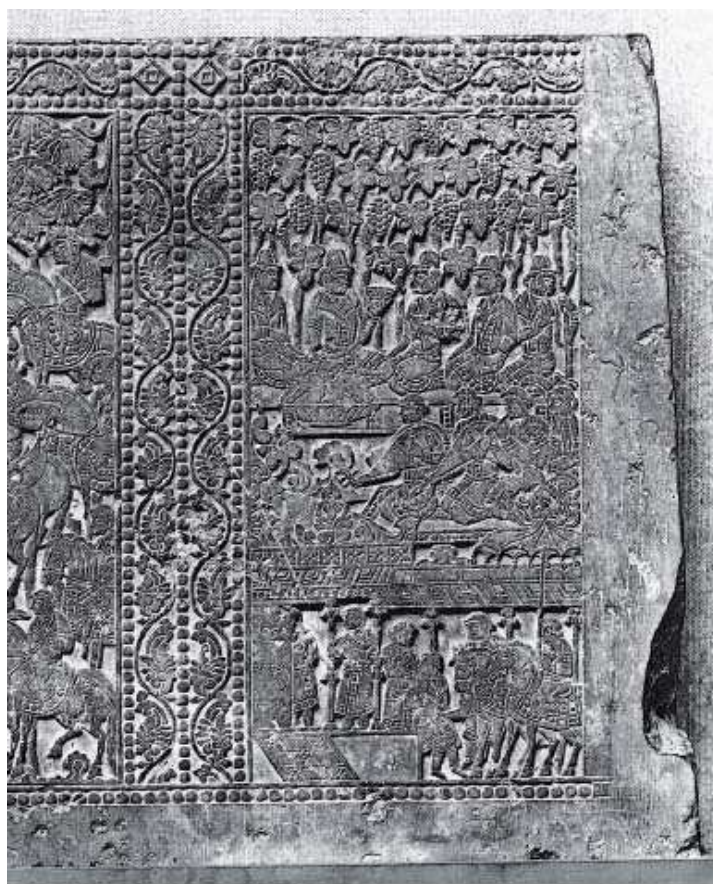


**3-11.** Zhao Meng-fu, a goat and sheep, fourteenth century CE. Chops were used to imprint the names of owners or viewers of a painting. 25.2 x 48.4 cm



**3-12.** Buddhist dedicatory stele, c. 562 CE. This votive limestone tablet illustrates the early Chinese practice of permanently and accurately rendering inscriptions by carving them on stone. 42.1 x 24.9 cm

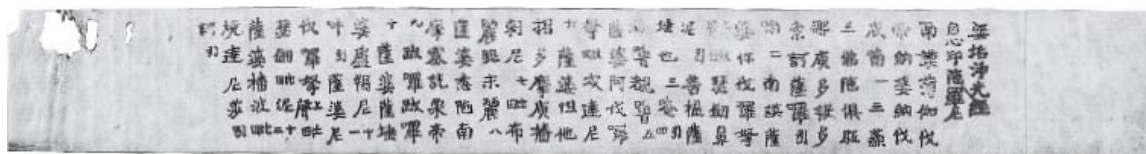
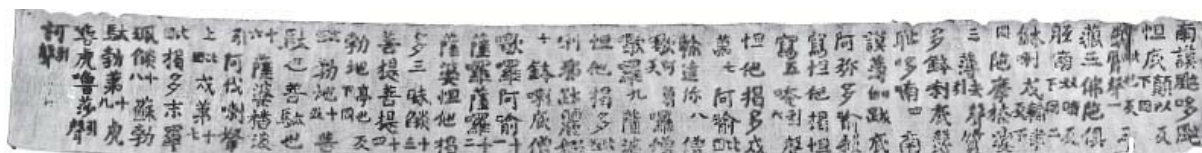




**3-13.** Chinese relief tomb sculpture and rubbing, northern Qi dynasty (550-577 CE). Illustrative images from the life of the deceased are captured in stone and with ink on paper. 46.8 x 113.3 cm

As early as the second century CE, rubbings were also made from stone relief sculptures carved as offering shrines and tombs ([Fig. 3-13](#)). In a sense, these reliefs were closer to painting than to sculpture, for the figures crowding the complex designs were handled as flat silhouettes with linear detail and very little spatial depth. In retrospect, these votive and tomb carvings resemble neither sculpture nor painting as much as they do relief woodblock printing plates.

Whether relief printing evolved from chops, rubbings from stone inscriptions, or a synthesis of both is not known. Just who invented relief printing and when and where it began remain a mystery. The route is marked by undated relics: printed fabrics, stencil pictures, and thousands of stamped impressions of the Buddha figure. By about 770 CE, when the earliest existing datable relief printing was produced, the technique was well developed.



**3-14.** Buddhist charms called *dharani*, c. 770 CE. Rolled up and inserted in little pagodas, these early specimens of relief printing had the text printed in Chinese calligraphy on one side and in Sanskrit on the other.





**3-15.** The Diamond Sutra, 868 CE. Wang Chieh sought spiritual improvement by commissioning the duplication of the Diamond Sutra by printing; the wide spread of knowledge was almost incidental. 27.5 x 202 cm

Using a brush and ink, the material to be printed was prepared on a sheet of thin paper. Calligraphy was written, images were drawn. The block cutter applied this thin page to the smooth wooden block, image side down, after wetting the surface with a paste or sizing. When the paste or sizing was thoroughly dry, the paper was carefully rubbed off. A faint inked imprint of the image, which was now reversed, remained on the surface of the block.

Working with amazing speed and accuracy, the block cutter carved away the surface around the inked image, leaving it in high relief. The printer inked the raised surface, applied a sheet of paper over it, then rubbed the back of the paper with a rubber or stiff brush to transfer the ink to the page, which was then lifted from the block. So efficient was this method that a skilled printer could pull over two hundred impressions per hour.

During the eighth century CE, Chinese culture and the Buddhist religion were exported to Japan, where the earliest surviving datable printing was produced. Mindful of the terrible smallpox epidemic three decades earlier, the Japanese empress Shotoku decreed that one million copies of Buddhist *dharani* (charms) be printed and placed inside one million miniature pagodas about 11.5 centimeters tall (Fig. 3-14). The empress was attempting to follow the teachings of Buddha, who had advised his followers to write seventy-seven copies of a *dharani* and place them in a pagoda, or place each one in its own small clay pagoda. This would lengthen one's life and eventually lead to paradise. Empress Shotoku's efforts failed, for she died about the time the charms were being distributed, rolled up in their little three-story wooden pagodas. But the sheer



number produced, combined with their sacred value, enabled numerous copies to survive to this day.



**3-16.** Chinese woodblock print, c. 950 CE. A prayer text is placed below an illustration of Manjusri, the Buddhist personification of supreme wisdom, riding a lion. 22 x 12.7 cm

The oldest surviving printed manuscript is the Diamond Sutra ([Fig. 3-15](#)). It consists of seven sheets of paper pasted together to form a scroll 5 meters long and 30 centimeters high. Six sheets of text convey the Buddha's revelations to his elderly follower Subhuti; the seventh is a complex linear woodcut illustration of the Buddha and his disciples. The Buddha decreed that "whosoever repeats this text shall be edified." Apparently one Wang Chieh responded to the Buddha's charge, for the final lines of text declare that he made the Diamond Sutra for wide, free distribution to honor his parents on the date equivalent to 11 May 868. The excellence of the printing indicates that the craft had advanced to a high level by the time it was produced.

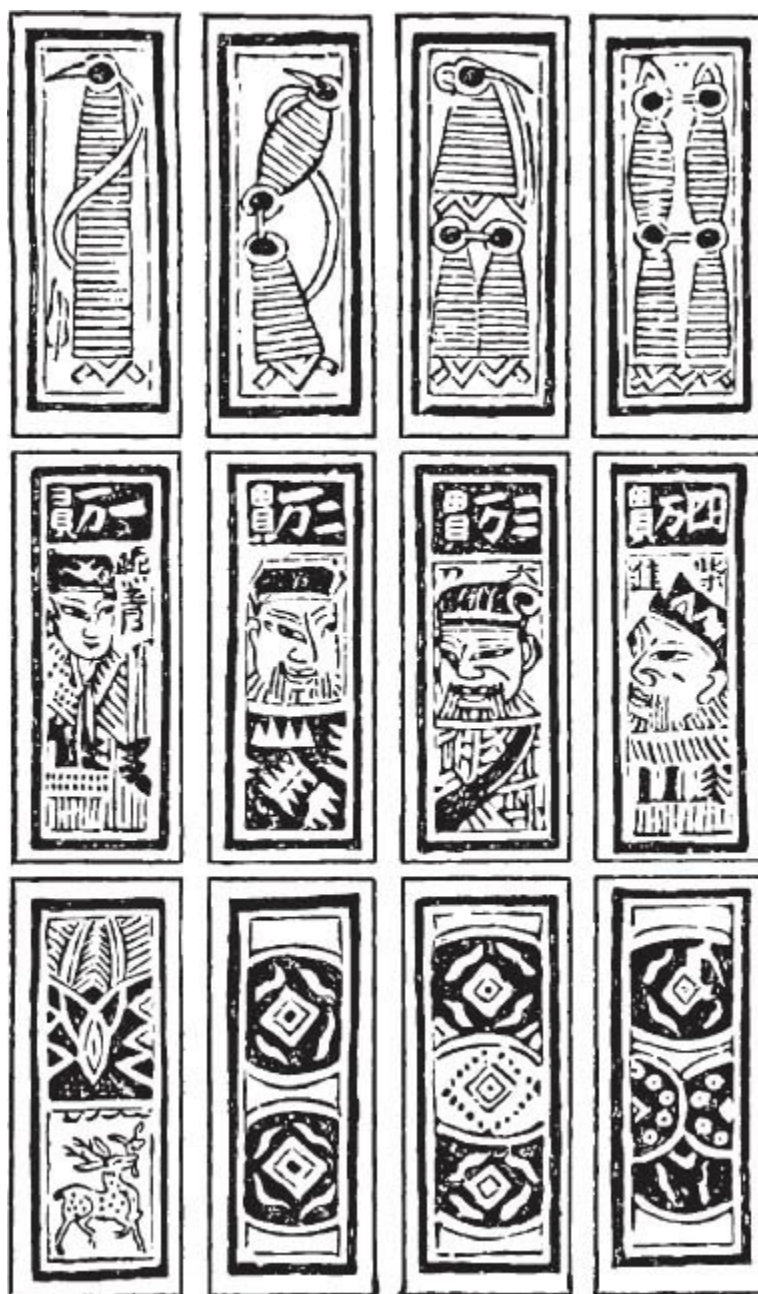
During the early ninth century CE the Chinese government began to issue paper certificates of deposit to merchants who deposited metal currency with the state. When a critical provincial shortage of iron money developed shortly before the

year 1000, paper money was designed, printed, and used in lieu of metal coins. The government took control of the currency's production, and millions of notes per year were printed. Inflation and devaluation soon followed, as did efforts to restore confidence: money was printed on perfumed paper of high silk content, some money was printed on colored paper, and the penalty for counterfeiting was death. China thus became the first society in which ordinary people had daily contact with printed images. In addition to paper money, block prints bearing religious images and texts received wide distribution (Fig. 3-16).



**3-17.** Pages from the *Pen ts'ao*, c. 1400 CE. In this illustrated woodblock book on Chinese herbal medicine, ruled lines bring order to the page. 24.5 x 16 cm





**3-18.** Chinese playing cards, undated. Many of the design conventions used here—numerical sequences of images signifying the suits and the depiction of royalty—survive in playing cards to this day. 8 x 1.7 cm

During the tenth century, errors in the Confucian classics came to light. Chinese prime minister Fang Tao became deeply concerned and felt that new master texts should be made. Lacking the resources needed for extensive cutting of stone inscriptions, Fang Tao turned to the rapidly developing block-printing method for this monumental task. With great scholars of the age as editors who provided commentary and a famous calligrapher overseeing the writing of the master copies, producing the 130 volumes of the nine Confucian classics took twenty-one years, 933 to 953. Although the original goal was not spreading knowledge to the masses but authenticating the texts, Fang Tao took a fairly obscure craft and thrust it into the mainstream of Chinese civilization.

The scroll was replaced with paged formats in the ninth or tenth century. First, scrolls were turned into folded books that opened accordion-style, like a railroad timetable. In the tenth or eleventh century stitched books were developed. Two pages of text were printed from one block. Then the sheet was folded down the middle, with the unprinted side of the sheet facing inward and the two printed pages facing out. Sequences of these folded and printed sheets were gathered and sewn to make a codex-style book. The pages of the *Pen ts'ao* medical herbal ([Fig. 3-17](#)) were assembled in this fashion. Illustrations and calligraphy were used for headings. A design used to separate the text into sections was shown in the center of the right-hand page.

Another early form of Chinese graphic design and printing was playing cards ([Fig. 3-18](#)). These “sheet dice” were first printed on heavy paper cards at about the time paged books were replacing manuscript scrolls.

A benchmark in block printing—reproducing beautiful calligraphy with perfection—was established in China by 1000 CE and has never been surpassed. The calligrapher was listed with the author and printer in the colophon. State printers were joined by private printers as histories and herbals, science and political science, poetry and prose were carved onto blocks of wood and printed. The quiet revolution that printing wrought upon Chinese intellectual life brought about a renaissance of learning and culture just as surely as Johann Gutenberg’s invention of movable type in the West did more than five hundred years later.

## The invention of movable type

In a woodblock print, such as [Figure 3-16](#), the wood around each calligraphic character is painstakingly cut away. Around 1045 CE the Chinese alchemist Pi Sheng (1023-63) extended this process by developing the concept of movable type, an innovative process never used widely in Asia. If each character were an individual raised form, he reasoned, then any number of characters could be placed in sequence on a surface, inked, and printed. He made his types from a mixture of clay and glue. These three-dimensional calligraphic characters were baked over a straw fire until they hardened. To compose a text, Pi Sheng placed them side by side upon an iron plate coated with a waxy substance to hold the characters in place. The plate was gently heated to soften the wax, and a flat board was pressed upon the types to push them firmly in place and equalize their height from the surface of the form. After the wax cooled, the page of calligraphic types was printed exactly like a woodblock. After the printing was complete, the form was heated again to loosen the wax so that the characters could be filed in wooden cases.

Because Chinese writing is not alphabetical, types were organized according to rhymes. The large number of characters in Asian languages made filing and retrieving the characters difficult. Later, the Chinese cast letters in tin and cut them from wood ([Fig. 3-19](#)), but movable type never replaced the handcut woodblock in China.

A notable effort to print from bronze movable type began in Korea under government sponsorship in 1403 CE. Characters cut from beech wood were pressed into a trough filled with fine sand, making a negative impression. A cover with holes was placed over the impression, and molten bronze was poured into it. After the bronze cooled, a type character was formed. These metal characters were, of course, less fragile than Pi Sheng's earthenware types.

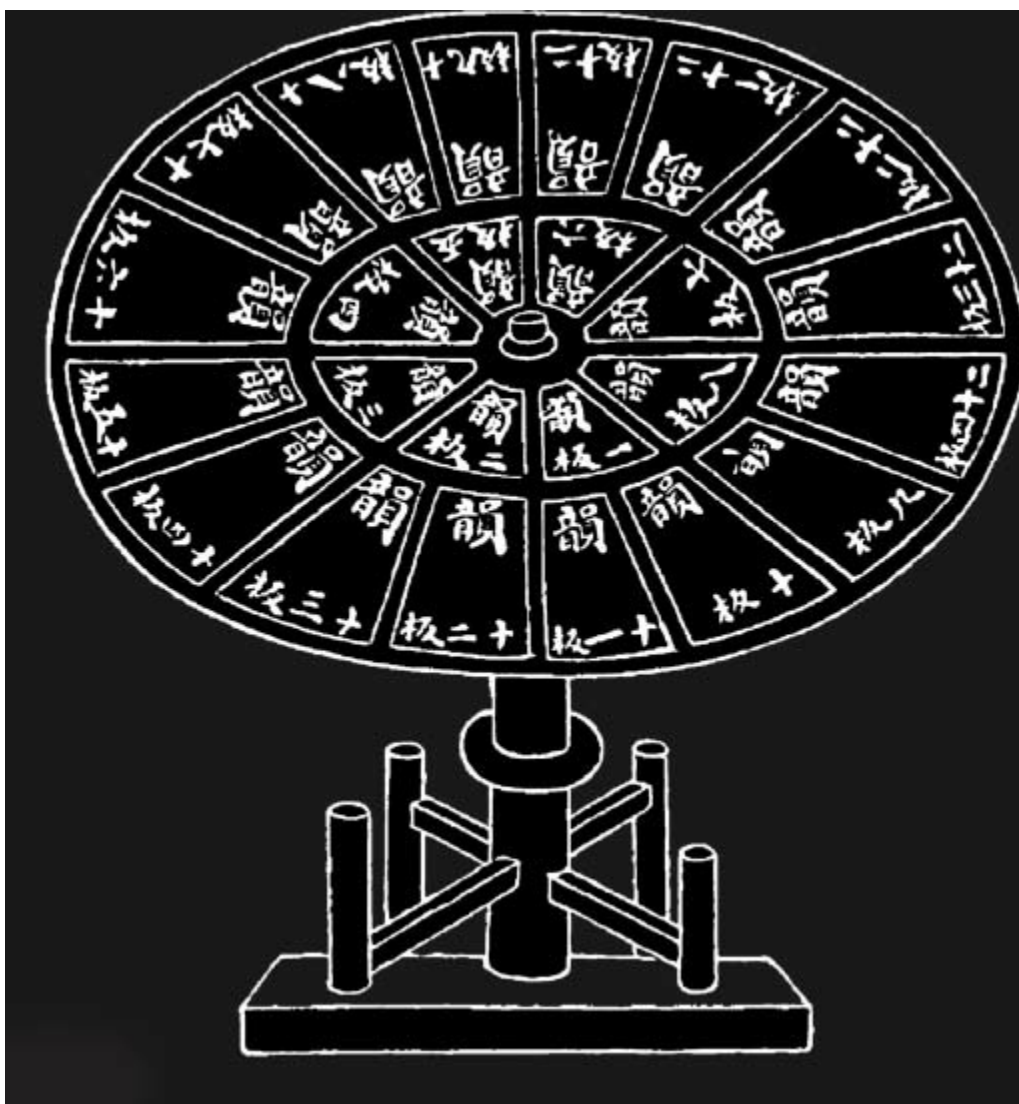
It is curious that movable type was first invented in cultures whose written language systems numbered not in the hundreds but in the thousands of characters. With a total of more than forty-four thousand characters, it is not surprising that movable type never came into widespread use in the Far East. One interesting effort to simplify sorting and setting types was the invention of a revolving "lazy Susan" table with a spinning tabletop 2 meters in diameter ([Fig. 3-20](#)). The compositor could sit at this table and rotate it to bring the section with the character within reach.

The Chinese contribution to the evolution of visual communications was formidable. During Europe's thousand-year medieval period, China's invention of paper and printing spread slowly westward, arriving in Europe just as the Renaissance began. This transitional period in European history began in fourteenth-century Italy and was marked by a rediscovery of classical knowledge, a flowering of the arts, and the beginnings of modern science. All were aided by printing.





**3-19.** Chinese movable types, c. 1300 CE. This group of carved wood types ranges in size from about 1.25 to 2.5 centimeters in height.



**3-20.** Woodblock image of a revolving typecase, c. 1313 CE. This quaintly stylized illustration shows the revolving case designed to make typesetting more efficient.

## 4 Illuminated Manuscripts



Excellent example of the Islamic manuscript illumination that flourished from the thirteenth through the nineteenth centuries.

The vibrant luminosity of gold leaf, as it reflected light from the pages of handwritten books, gives the sensation of the page being literally illuminated; thus, this dazzling effect gave birth to the term *illuminated manuscript*. Today this name is used for all decorated and illustrated handwritten books produced from the late Roman Empire until printed books replaced manuscripts after



typography was developed in Europe around 1450. Two great traditions of manuscript illumination are the Eastern in Islamic countries and the Western in Europe, dating from classical antiquity. Sacred writings held great meaning for Christians, Jews, and Muslims. The use of visual embellishment to expand the word became very important, and illuminated manuscripts were produced with extraordinary care and design sensitivity.

Manuscript production was costly and time-consuming. Parchment and vellum, writing surfaces made from animal hide, took hours to prepare, and a large book might require the skins of three hundred animals. Black ink for lettering was prepared from fine soot or lampblack. Gum and water were mixed with sanguine or red chalk to produce a red ink for headings and paragraph marks. A brown ink was formulated from “irongall,” a mixture of iron sulfate and oak apples, which are oak galls caused by wasp larvae. Colors were created from a variety of mineral, animal, and vegetable matter. A vibrant, deep blue was made from lapis lazuli, a precious mineral mined only in Afghanistan that found its way to monasteries as far away as Ireland. Gold (and, less frequently, silver) was applied in two ways: sometimes it was ground into a powder and mixed into a gold paint, but this left a slightly grainy surface, so the preferred application method was hammering the gold into a fine sheet of gold leaf and applying it over an adhesive ground. Burnishing for texture, punching, and tooling with metalworking tools were often used on gold leaf for design effects. Books were bound between wooden boards usually covered with leather. Decorative patterns were applied by tooling the leather, and important liturgical manuscripts often had precious jewels, gold-and silverwork, enameled designs, or ivory carving on their covers.

During the early Christian era, nearly all books were created in the monastic scriptorium, or writing room, where access was prohibited to those who were not scribes. The head of the scriptorium was the *scrittore*, a well-educated scholar who understood Greek and Latin and functioned as both editor and art director, with overall responsibility for the design and production of the manuscripts. The *copisti* was a production letterer, who spent his days bent over a writing table penning page after page in a trained lettering style. The *copisti* was not allowed to correct what he considered errors in the texts. He could, however, correct his own mistake by removing the ink with a razor and repairing the place with a whiting substance. The parchment was far too valuable to discard. The illuminator, or illustrator, was an artist responsible for the execution of ornament and image in visual support of the text. The word was supreme, and the *scrittore* controlled the scriptorium. He laid out the pages to indicate where illustrations were to be added after the text was written. Sometimes this was done with a light sketch, but often a note jotted in the margin told the illustrator what to draw in the space.

The colophon of a manuscript or book is an inscription, usually at the end, containing facts about its production. Often the scribe, designer, or, later, printer is identified. A number of colophons describe the work of the *copisti* as difficult and tiring. In the colophon of one illuminated manuscript, a scribe named George declared, “As the sailor longs for a safe haven at the end of his voyage, so does the writer for the last word.” Another scribe, Prior Petris,

described writing as a terrible ordeal that “dims your eyes, makes your back ache, and knits one’s chest and stomach together.” The reader was then advised to turn the pages carefully and to keep his finger far from the text.

In addition to preserving classical literature, the scribes working in medieval monasteries invented musical notation. Leo Treitler describes this in his book *With Voice and Pen: Coming to Know the Medieval Song and How It Was Made* (Oxford, 2003). As early as the ninth century, punctuation marks were gradually introduced to denote pauses and pitch changes for chants, eventually leading to the five-line staff. In addition to the Carolingian minuscule and the adaptation of Arabic numerals, musical notation is one of the most important contributions of medieval graphic design.

The illustration and ornamentation in manuscripts were not mere decoration. The monastic leaders were mindful of the educational value of pictures and the ability of ornament to create mystical and spiritual overtones.

Most illuminated manuscripts were small enough to fit into a saddlebag. This portability enabled the transmission of knowledge and ideas from one region to another and one time period to another. Manuscript production over the thousand-year course of the medieval era created a vast vocabulary of graphic forms, page layouts, illustration and lettering styles, and techniques. Regional isolation and difficult travel caused innovation and influences to spread very slowly, so identifiable regional design styles emerged. Some of the more distinctive schools of manuscript production can be ranked as major innovations in graphic design.



**4-1.** The Vatican Vergil, the death of Laocoön, early fifth century ce. Two scenes from the life of Laocoön are shown in one illustration. 31.8 x 30.5 cm

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Λ C I S T E R Λ Θ T U L I P I

**4-2.** Uncials from the Gospel of Saint Matthew, eighth century ce. Rounded strokes were made with the pen held in a straight horizontal position. 41 x 36 cm

de illis dixit ih̄s quem mitte  
utroq. m̄i non est quia et p̄at  
m̄i et filius cum dicit si aut

**4-3.** Half-uncials, sixth century ce. This specimen, written in a monastery in



southern Italy, demonstrates the emergence of ascenders and descenders

## The classical style

In classical antiquity, the Greeks and Romans designed and illustrated manuscripts, but few have survived. The Egyptian Book of the Dead was probably an influence. The fabulous Greek library at Alexandria, where late Egyptian culture met early classical culture, presumably contained many illustrated manuscripts. A fire during the time of Julius Caesar (100-44 BCE) destroyed this great library and its seven hundred thousand scrolls. In the few surviving fragments of illustrated scrolls, the layout approach features numerous small illustrations drawn with a crisp, simple technique and inserted throughout the text. Their frequency creates a cinematic graphic sequence somewhat like the contemporary comic book.

The invention of parchment, which was so much more durable than papyrus, and the codex format, which could take thicker paint because it did not have to be rolled, opened new possibilities for design and illustration. Literary sources refer to manuscripts on vellum, with a portrait of the author as a frontispiece.

The earliest surviving illustrated manuscript from the late antique and early Christian era is the Vatican Vergil. Created in the late fourth century or early fifth century CE, this volume contains two major works by Rome's greatest poet, Publius Vergilius Maro (70-19 BCE): his *Georgics*, poems on farming and country life; and the *Aeneid*, an epic narrative about Aeneas, who left the flaming ruins of Troy and set out to found a new city in the west. In this illustration ([Fig. 4-1](#)) two scenes depicting the demise of Laocoön, a priest punished by death for profaning the temple of Apollo, are shown in sequence within one image.

At left, Laocoön calmly prepares to sacrifice a bull at the temple of Poseidon, oblivious to the approach of two serpents in the lake at the upper left corner. On the right, Laocoön and his two young sons are attacked and killed by the serpents.

A consistent design approach is used in the Vatican Vergil. The text is lettered in crisp rustic capitals, with one wide column on each page. Illustrations, framed in bright bands of color (frequently red), are the same width as the text column. These are placed at the top, middle, or bottom of the page, adjacent to the passage illustrated. There are six full-page illustrations, and the illustrator neatly lettered the names of the major figures upon their pictures in the manner of present-day political cartoonists.

The Vatican Vergil is completely Roman and pagan in its conception and execution. The lettering is Roman, and the illustrations echo the rich colors and illusionistic space of the wall frescoes preserved at Pompeii. This pictorial and historical method of book illustration, so similar to late Roman painting, combined with rustic capitals, represents the *classical style*. It was used in many early Christian manuscripts and characterizes late Roman book design.

After the Western Roman Empire collapsed in 476 CE, an era of dislocation and uncertainty ensued. Cities degenerated and became small villages; officials left

their duties and moved to their country estates; government and law ceased to exist. Trade and commerce slumped and almost became nonexistent, for travel became extremely dangerous. Europe's regional languages, customs, and geographic divisions started to form in isolated areas during this period. The general population languished in illiteracy, poverty, and superstition.

The thousand-year medieval (meaning “middle”) era lasted from the fifth-century fall of Rome until the fifteenth-century Renaissance. The centuries following the decline of Rome saw Barbarian and Roman influences combine to produce a rich and colorful design vocabulary in the arts and crafts. Although the medieval era has been called the Dark Ages, there was nothing dark about the crafts of the period. The knowledge and learning of the classical world were almost entirely lost, but the Christian belief in sacred religious writings became the primary impetus for the preservation and making of books. Christian monasteries were the cultural, educational, and intellectual centers.

As early as the third century CE, majestic page designs were achieved in early Christian manuscripts by dyeing parchment a deep and costly purple color and lettering the text in silver and gold. The monastic graphic artists who produced these works were severely reprimanded by Saint Jerome (c. 347-420CE), who, in his preface to a manuscript Book of Job, blasted the practice as a useless and wasteful extravagance.

The evolution of letter styles was based on a continuing search for simpler and faster letterform construction and writing ease. Two important new techniques came into prominence during the late antique and early Christian periods. Both were primarily used within the Christian church from the fourth until the ninth century CE and have retained this association. As mentioned earlier, the uncials ([Fig. 4-2](#)), so named because they were written between two guidelines that were one *uncia* (the Roman inch) apart, were actually invented by the Greeks as early as the third century BCE. In a Greek wooden tablet from 326 CE (see [Fig. 2-12](#)), the primary characteristics of uncials are seen. Uncials are rounded, freely drawn majuscule letters more suited to rapid writing than either square capitals or rustic capitals. The curves reduced the number of strokes required to make many letterforms, and the number of angular joints—which have a tendency to clog up with ink—was significantly reduced. Certain letters in the uncial style threatened to develop *ascenders* (strokes rising above the top guideline) or *descenders* (strokes dropping below the baseline), but the design remained that of a majuscule or capital letter. A step toward the development of minuscules (small or “lowercase” letterforms) was the semiuncial or half-uncial ([Fig. 4-3](#)). Four guidelines instead of two were used, and strokes were allowed to soar above and sink below the two principal lines, creating true ascenders and descenders. The pen was held flatly horizontal to the baseline, which gave the forms a strong vertical axis. Half-uncials were easy to write and had increased legibility because the visual differentiation between letters was improved. Although some half-uncials appeared in the third centuryCE, they did not flourish until the late sixth century.



**4-4.** The Book of Durrow, the man, symbol of Matthew, 680 ce. As flat as a cubist painting and rigidly constructed from simple geometric forms surrounded by a border of two thin lines, this figure, facing the opening of the Gospel of Saint Matthew, wears a checkered pattern of red, yellow, and green squares and tile-like patterned textures. 24.5 x 14.5 cm (pages vary in size because of rebinding)



**4-5.** The Book of Durrow, opening page, the Gospel of Saint Mark, 680ce. Linked into a ligature, an I and an N become an aesthetic form of interlaced threads and coiling spiral motifs. 33 x 25 cm



**4-6.** The Lindisfarne Gospels, carpet page facing the opening of Saint Matthew, c. 698 ce. A mathematical grid buried under swirling lacertine birds and quadrupeds brings structure to the textured areas. A red, contoured cross with



white circular forms contrasts against a background of complex decoration. 40 x 30 cm



[4-7](#). The Book of Kells, the Chi-Rho page, 794-806 ce. Amid intricate spirals and lacertines, the artist has drawn thirteen human heads, two cats, two mice calmly watching two other mice tug at a wafer, and an otter holding a salmon. 33 x 25 cm

## Celtic book design

The period from the collapse of Rome until the eighth century was a time of migration and upheaval throughout Europe, as different ethnic groups fought for territory. These unsettled times were the darkest decades of the medieval era. However, wandering hordes of Germanic Barbarians did not invade the island of Ireland, tucked in the far corner of Europe, and the Celts living there enjoyed relative isolation and peace. In the early fifth centuryCE, the legendary Saint Patrick and other missionaries began to rapidly convert the Celts to Christianity. In a fascinating melding of culture and religion, pagan temples were converted to churches, and Celtic ornaments were applied to chalices and bells brought to Ireland by the missionaries.

Celtic design is abstract and extremely complex; geometric linear patterns weave, twist, and fill a space with thick visual textures, and bright, pure colors are used in close juxtaposition. This Celtic craft tradition of intricate, highly abstract decorative patterns was applied to book design in the monastic scriptoria, and a new concept and image of the book emerged. A series of manuscripts containing the four narratives of the life of Christ are the summit of Celtic book design. Written and designed around 680CE, the Book of Durrow (or Durmachensis) is the earliest fully designed and ornamented Celtic book. The Book of Durrow was first assumed to have been created in Ireland. However, it is now thought to have come from the British Isles, but to have been written and decorated by Irish scribes.

The Lindisfarne Gospels (also known as the Book of Lindisfarne or Lindisfarnensis), written by Eadfrith, bishop of Lindisfarne, before 698CE, represents the full flowering of the Celtic style. The masterwork of the epoch is the Book of Kells, created at the island monastery of Iona around 800CE. Countless hours of work were lavished upon individual pages, whose vibrant color and form are in distinct contrast to the stark, reclusive environment and rule of silence found in the monastic scriptorium.

Ornament was used in three ways: ornamental frames or borders were created to enclose full-page illustrations ([Fig. 4-4](#)); opening pages of each gospel and other important passages were singled out for illumination, particularly by the design of ornate initials ([Fig. 4-5](#)); and full pages of decorative design called carpet pages were bound into the manuscript. This name developed because the densely packed design had the intricate patterning associated with oriental carpets. As a carpet page from the Lindisfarne Gospels shows ([Fig. 4-6](#)), a seventh-century Celtic cross or other geometric motif became an organizing form that brought structure to the *interlaces* and *lacertines* filling the space. The interlace was a two-dimensional decoration formed by a number of ribbons or straps woven into a complex, usually symmetrical design. It is evident that drafting instruments were used to construct many of the designs in Celtic manuscripts. Interlaces created by animal forms were called lacertines. Most of the forms were either invented from imagination or based on earlier models. Careful observation of nature was not required of the Celtic designer or

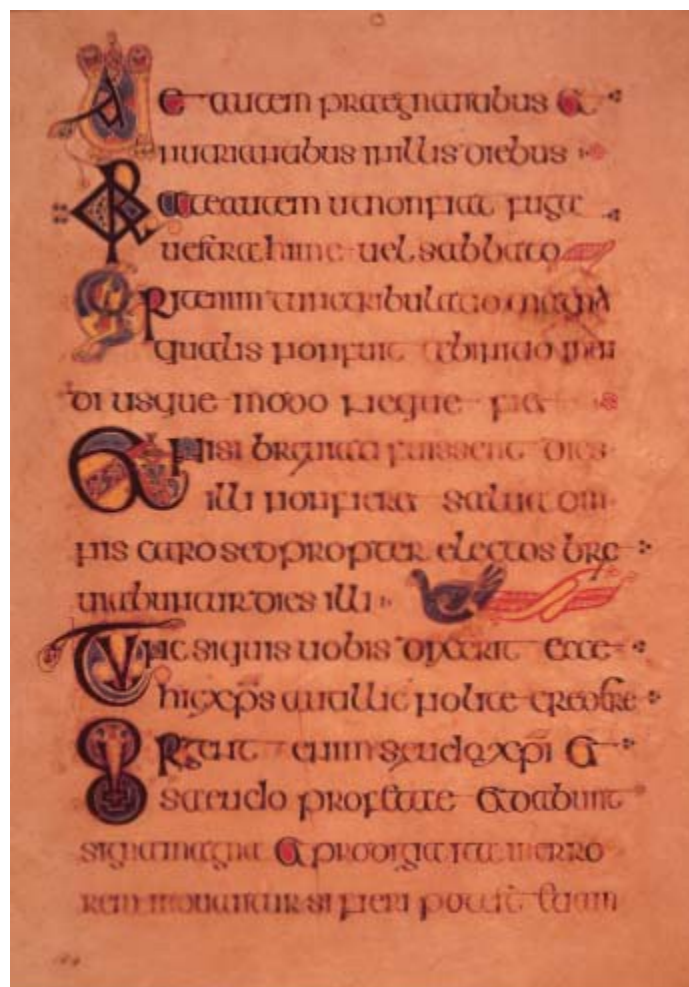
illustrator.

Large initials on the opening pages grew bigger as the decades passed. Integration of these initials with the rest of the text was a challenging design problem. The monks resolved it with a graphic principle called *diminuendo*, which is a decreasing scale of graphic information. On the opening page of the Gospel of Saint Mark in the Book of Durrow, the first letters of the word *Initium* create a large monogram thrusting down the page. The large double initial is followed in decreasing size by a smaller initial, the last four letters of the first word, the next two words, and the text. This descending scale unites the large initial with the text. Red S-shaped lines or dots link each text line to the initial and further unify the elements. The red dot pattern transforms the first three words into rectangles and contours the first letters of each verse. Ultimately, a harmonious design system is created. These red dots were used profusely, and watercolor washes often filled the negative spaces inside and between letters. Sometimes pigments were handled thickly and opaquely; at other times they were thin and as translucent as enamel.

In the Gospels the name of Christ is first mentioned in the eighteenth verse of the first chapter of Matthew. To indicate this, the illuminator created a graphic explosion using the monogram *XPI*. This letter combination—used to write “Christ” in manuscripts—is called the *Chi-Rho*, after the first two letters of the Greek word for “Christ,” chi (*X*) and rho (*P*). The Chi-Rho in the Book of Kells ([Fig. 4-7](#)) is composed of shimmering color and intricate, convoluted form blossoming over a whole page. On another page the authors of the four gospels were signified by symbolic beings ([Fig. 4-8](#)). Having Saint Mark represented by a lion, Saint Luke by an ox, and Saint John by an eagle is part of a pagan tradition with its origin in Egyptian culture.



**4-8.** The Book of Kells, symbols for authors of the four Gospels, c. 794-806 ce. Winged and stylized almost to abstraction, Matthew's man, Mark's lion, Luke's ox, and John's eagle float in four rectangles wrapped in a densely ornamented frame. 33 x 25 cm



**4-9.** The Book of Kells, text page with ornamental initials, c. 794-806ce. The remarkable originality of the hundreds of illustrated initials is suggested by the variety of imaginative forms in the six initials on this one page. 33 x 25 cm

A radical design innovation in Celtic manuscripts was leaving a space between words to enable the reader to separate the string of letters into words more quickly. The half-uncial script journeyed to Ireland with the early missionaries and was subtly redesigned into the *scriptura scottica*—or “insular script” (Figs. 4-5 and 4-9), as it is now called—to suit local visual traditions. These half-uncials became the national letterform style in Ireland and are still used for special writings and as a typestyle. Written with a slightly angled pen, the full, rounded characters have a strong bow, with ascenders bending to the right. A heavy triangle perches at the top of ascenders, and the horizontal stroke of the last letter of the word, particularly *e* or *t*, zips out into the space between words. The text page from the Book of Kells shows how carefully the insular script was lettered. Characters are frequently joined at the waistline or the baseline.

Ironically, these beautiful, carefully lettered half-uncials convey a text that is careless and contains misspellings and misreadings. Even so, the Book of Kells is the culmination of Celtic illumination. Its noble design has generous margins and huge initial letters. Far more full-page illustrations than in any other Celtic manuscript are executed with a remarkable density and complexity of form; over 2,100 ornate capitals make every page a visual delight. Through the course



of its 339 leaves, sentences intermittently bloom into full-page illuminations.

The magnificent Celtic school of manuscript design ended abruptly before the Book of Kells was completed. In 795CE northern raiders made their first appearance on the Irish coast, and a period of intense struggle between the Celts and the Vikings followed. Both Lindisfarne and Iona, seats of two of the greatest scriptoria in medieval history, were destroyed. When the invading Norsemen swarmed over the island of Iona, where the Book of Kells was being completed in the monastic scriptorium, escaping monks took it to Kells and continued to work on it there. It can only be guessed whether or not majestic illuminated manuscripts were lost, or what magnificent volumes might have been designed had peace and stability continued for the Celts of Ireland.

## The Caroline graphic renewal

When Charlemagne (742-814CE), king of the Franks since 768 and the leading ruler of central Europe, rose from prayer in Saint Peter's Cathedral in Rome on Christmas Day, 800CE, Pope Leo III (d. 816CE) placed a crown on his head and declared him emperor of what became known as the Holy Roman Empire. The whole of central Europe was united under Charlemagne in an empire that was neither Roman nor particularly holy. Nevertheless, it attempted to recapture the grandeur and unity of the Roman Empire in a Germanic and Christian federation. In addition to restoring the concept of empire to the West, Charlemagne introduced the feudal system, where landowning noblemen held dictatorial power over peasants who toiled in the fields, in an effort to bring order to chaotic medieval society.

Although by some reports he was illiterate except to sign his name, Charlemagne fostered a revival of learning and the arts. The England of the 700s had seen much intellectual activity, and Charlemagne recruited the English scholar Alcuin of York (c. 732-804CE) to come to his palace at Aachen and establish a school. Except for the Celtic pattern-making tradition, book design and illumination had sunk to a low ebb in most of Europe. Illustrations were poorly drawn and composed, and writing had become localized and undisciplined in the hands of poorly trained scribes. Many manuscripts were difficult, if not impossible, to read. Charlemagne mandated reform by royal edict in 789CE. At the court in Aachen, a *turba scriptorium* ("crowd of scribes," as Alcuin called them) was assembled to prepare master copies of important religious texts. Then books and scribes were dispatched throughout Europe to disseminate the reforms.

Standardization of page layout, writing style, and decoration was attempted. Efforts to reform the alphabet succeeded. For a model, the ordinary writing script of the late antique period was selected, combined with Celtic innovations, including the use of four guidelines, ascenders, and descenders, and then molded into an ordered uniform script called Caroline minuscule ([Fig. 4-10](#)). The Caroline minuscule is the forerunner of our contemporary lowercase alphabet. This clear set of letterforms was practical and easy to write. Characters were set apart instead of joined, and the number of ligatures was reduced. Much writing had become a slurred scrawl; the new alphabet restored legibility.

The Caroline minuscule became the standard throughout Europe for a time, but as the decades passed, writing in many areas veered toward regional characteristics. Roman capitals were studied and adopted for headings and initials of great beauty. These were not calligraphic but carefully drawn and built up with more than one stroke. The use of a dual alphabet was not fully developed in the sense that we use capital and small letters today, but a process in that direction had begun. In addition to graphic reforms, the court at Aachen revised sentence and paragraph structure as well as punctuation. The Carolingian revival of scholarship and learning stayed a serious loss of human knowledge and writings that had been occurring through the early medieval

period.

When early manuscripts from the late antique period and Byzantine culture were imported for study, illuminators were shocked and stunned by the naturalism and illusion of deep space in the illustrations. The two-dimensional style suddenly seemed passé in the face of this “picture-window” style, where space moved back into the page from a decorative frame and clothes seemed to wrap the forms of living human figures. Lacking the skill or basic knowledge of the antique artists, Carolingian illuminators began to copy these images, with sometimes uneven results. The classical heritage was revived as accurate drawing and illusionistic techniques were mastered by some illuminators. Figurative imagery and ornament, which had been scrambled together in earlier medieval illumination, separated into distinct design elements.

In a manuscript book such as the Coronation Gospels ([Fig. 4-11](#)), designed and produced at the court of Charlemagne in the late eighth century CE, a classical yet somewhat primitive elegance emerges. The two facing pages are unified by their exactly equal margins. Initial letters echo Roman monumental capitals, and the text appears to be closely based on the insular script of Ireland. Rustic capitals are used for supplementary materials, including chapter lists, introductory words, and prefaces. Whether this book was designed, lettered, and illuminated by scribes brought in from Italy, Greece, or Constantinople is not known. The creators of this book understood the lettering and painting methods of classical culture. Legend claims that in the year 1000 CE, Emperor Otto III (980-1002 CE) of the Holy Roman Empire journeyed to Aachen, opened Charlemagne’s tomb, and found him seated on a throne with the Coronation Gospels on his lap. Elegant examples of manuscripts written in Caroline minuscule include the Capitularies of Charlemagne and Louis the Pious from c. 873 CE ([Fig. 4-12](#)) and a Latin version of Pope Gregory the Great’s **Moralia in Job** (Commentary on Job), created in France during the eleventh or twelfth century ([Fig. 4-13](#)).

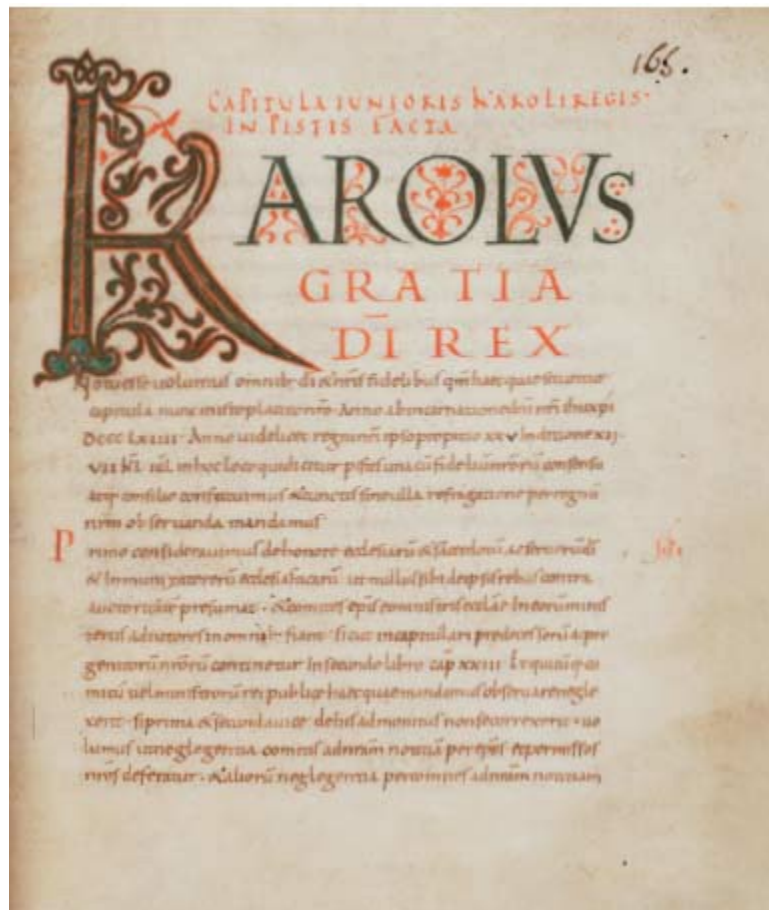


[4-10](#). Caroline minuscules from the Alcuin Bible, ninth century ce. An economy of execution and good legibility characterized this new writing style.



**4-11.** Coronation Gospels, opening pages of Saint Mark's Gospel, c. 800 ce. The author sits in a natural landscape on a page of deep crimson stained parchment; the facing page is stained a deep purple with gold lettering. 31.5 x 21.5 cm





**4-12.** Capitularies of Charlemagne and Louis the Pious, c. 873 ce, created in Rheims at a scriptorium associated with Charles the Bald (emperor 840-77). The capitularies is a compilation of law codes assembled by Ansegisus, abbot of Saint Wandrille, in 827 ce. The text is in Caroline minuscule with headings in rustic and a version of square capitals. 26.7 x 22.2 cm





**4-13.** Moralia in Job (Commentary on Job) by Pope Gregory the Great, Latin manuscript from France, eleventh or twelfth century. This is an example of the Caroline minuscule at its most refined and elegant. 49.5 x 34.5 cm 56

## Spanish pictorial expressionism

On the Iberian Peninsula, isolated from the rest of Europe by mountains, the scriptoria did not experience the initial impact of the Carolingian renewal. In 711CE, a Moorish army under the Arab governor of Tangier crossed the Strait of Gibraltar and crushed the Spanish army. Even the Spanish king was among those missing in action. Moorish settlers mingled Islamic design motifs with Christian traditions to create unique manuscript designs.

A number of Islamic design motifs filtered into Spanish Christian manuscripts. Flat shapes of intense color were used. Sometimes they were sprinkled with stars, rosettes, polygons, or garlands in optically active contrasting colors. Flat, schematic drawing had prominent outlines. The two-dimensional aggressive color created a frontal intensity that obliterated any hint of atmosphere or illusion. A pagan tradition of totemic animals dates back through Islamic northern Africa to Persia to ancient Mesopotamia, and these ghastly creatures reared their frightful heads in Spanish illumination. Decorative frames enclosed most illustrations, with intricate patterns evoking the richly colored geometric designs applied to Moorish architecture in tilework and molded and chiseled decorations.

There was a fascination with designs of intricate geometry and intense, pure color. In the commemorative labyrinth from another version of Pope Gregory's *Moralia in Job* of 945CE, the scribe Florentius designed a labyrinth page ([Fig. 4-14](#)) bearing the words *Florentium indignum memorare*, which modestly ask the reader to “remember the unworthy Florentius.” Florentius’s humility is belied by the dazzling graphic treatment and its position opposite the monogram of Christ. Labyrinth arrangements of commemorative messages date from ancient Greece and Rome and were quite popular in medieval manuscripts.

For the medieval faithful, life was but a prelude to eternal salvation, if the individual could triumph in the battle between good and evil raging on earth. Supernatural explanations were still assigned to natural phenomena that were not understood; eclipses, earthquakes, plague, and famine were seen as dire warnings and punishments. People believed a terrible destruction awaited the earth as foretold by the biblical Book of Revelation. It suggested a date, “When the thousand years had expired,” as a likely time for the Last Judgment. Many considered the year 1000CE the probable end of the world; concern mounted as the year drew nigh. Among numerous interpretations of Revelation, the *Commentary of Beatus on the Apocalypse of Saint John the Divine* was widely read.



**4-14.** Commemorative labyrinth from Pope Gregory's *Moralia in Job* (Commentary on Job), 945 ce. Starting in the center of the top line, the inscription reads down, left, and right, establishing a labyrinth of letterforms. 36.4 x 23.5 cm



**4-15.** The Four Horsemen of the Apocalypse from the Beatus of Fernando and Sancha, 1047 ce. Unlike other interpreters of the Apocalypse, Beatus saw the first horseman as God's envoy, whose arrows pierce the hearts of nonbelievers.  
14.5 x 11.5 cm





**4-16.** The fourth angel from the Beatus of Fernando and Sancha, 1047 ce. The wing feathers are as sharp and menacing as daggers. The trumpet, wings, and tail bring an angular counterpoint to the horizontal bands of color. 14.5 x 11.5 cm

The monk Beatus (730-798CE) of Liebana in northern Spain wrote this harrowing interpretation in 776CE. Graphic artists gave visual form to the fearful end of the world in numerous copies penned and illustrated throughout Spain. The monastic dictum *Pictura est laicorum literatura* (The picture is the layman's literature) evidences the motivation for illustrations conveying information to the illiterate. Combining Christian prophecy with Moorish design influences, they succeeded admirably. The Book of Revelation is laced with rich, expressive imagery, and pictures assumed an importance rivaling that of the text. Full-page illustrations appeared frequently.

Over sixty different passages are illustrated in twenty-three surviving copies. Stark, symbolic descriptions challenged the artist's mind as Beatus's interpretation of this prophecy was visualized. This is the most forceful interpretation of the Apocalypse in graphic art before Albrecht Dürer's intricate woodcut illustrations in the early 1500s (see Fig. 6-13).



On New Year's Eve, 999CE, many Europeans gathered to await the final judgment. Some reportedly spent the night naked on their cold rooftops waiting for the end. When nothing happened, new interpretations of the "thousand years" phrase were made, and manuscript copies of Beatus's *Commentary* continued to be produced. In the masterful Beatus of Fernando and Sancha of 1047CE, the scribe and illuminator Facundus drew schematic figures acting out the final tragedy in a hot and airless space created by flat horizontal bands of pure hue. The thick color is bright and clear. Chrome yellow, cobalt blue, red ocher, and intense green are slammed together in jarring contrasts. The Four Horsemen of the Apocalypse ([Fig. 4-15](#)), who are traditionally War, Famine, Pestilence, and Death, ride forth to unleash their terror upon the world.

Revelation 8:12 tells, "The fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars, so as the third part of them was darkened, and the day shown not for a third part of it, and the night likewise" ([Fig. 4-16](#)). The sun (labeled *sol*) and the moon (labeled *luna*) are one-third white and two-thirds red, to illustrate that one-third of each had fallen away. A sinister eagle flies into the space screaming, "Woe, woe, woe to those who dwell on the earth." As an iconic symbol, this angel is worlds away from the pure white angel of hope in later Christian imagery. Inspired by words in the Apocalypse, "I am the alpha and the omega, the beginning and the end," Facundus designed the first page of the Beatus of Fernando and Sancha as a huge illuminated *A* (alpha, the first letter of the Greek alphabet), and the last page as a huge illuminated *O* (omega, the last letter).

During the early eleventh centuryCE, the balance of power in Spain swung from the Moors to the Christians. Communications with other European countries improved, and Spanish manuscript design tilted toward the continental mainstream that developed from the Carolingian style. The expressionistic graphics filling Bibles, commentaries, and most especially the *Commentary of Beatus* yielded to other graphic approaches.

## Romanesque and Gothic manuscripts

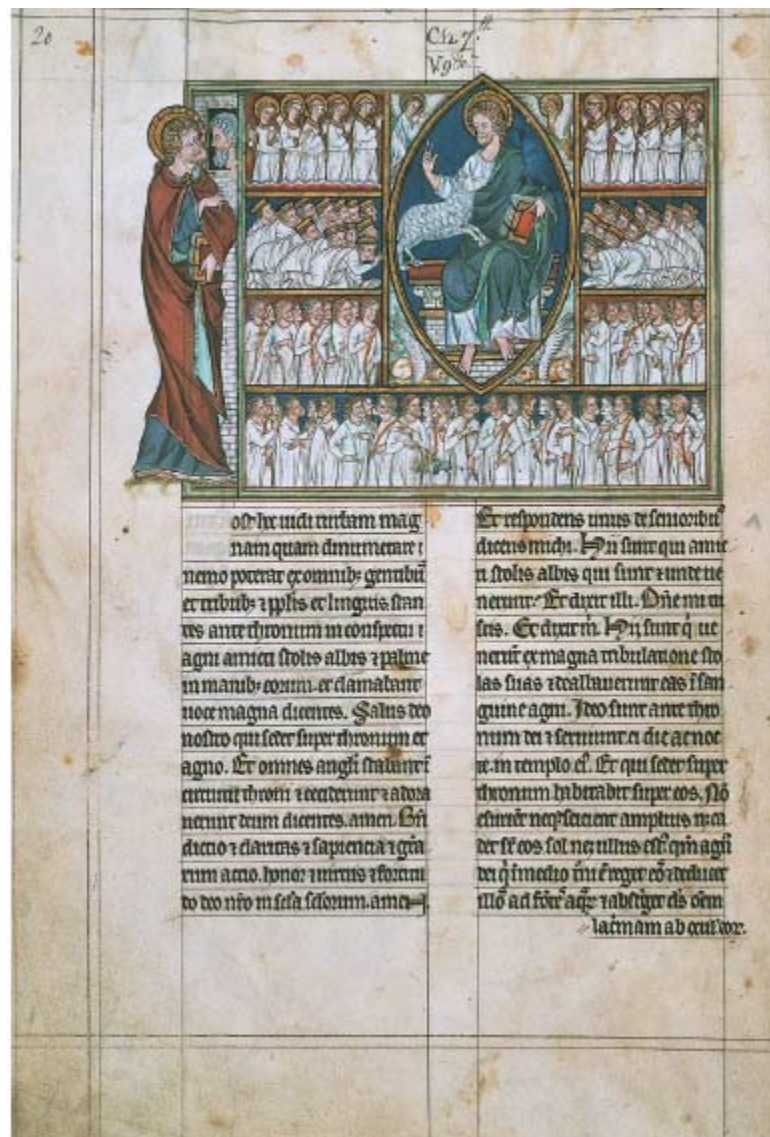
The Romanesque period (c. 1000-1150CE) saw renewed religious fervor and even stronger feudalism. Europeans launched some ten crusades in a vigorous effort to conquer the Holy Lands. Monasticism reached its peak, and large liturgical books, including Bibles, Gospels, and psalters, were produced in the booming scriptoria. For the first time, universal design characteristics seemed possible, as visual ideas traveled back and forth on the pilgrimage routes. The illusionistic revival of the Carolingian era yielded to a new emphasis on linear drawing and a willingness to distort figures to meld with the overall design of the page. The representation of deep space became even less important, and figures were placed against backgrounds of gold leaf or textured patterns.

During the middle of the twelfth century the Romanesque period evolved into the Gothic, which lasted from 1150CE until the European Renaissance began in fourteenth-century Italy. This transitional period saw the power of the feudal lords constrained by reasonable laws. Towns and villages grew into cities. Agriculture yielded to international trade as the foundation of political power, and money replaced land as the primary measure of wealth. European society was slowly transformed. Particularly in France and England, monarchies were supported by powerful noblemen, enabling more stable central governments to emerge. Uncertainty and fear, the daily companions of medieval peoples for centuries, diminished as the social and economic environment became more predictable, overcoming the wildly inconsistent conditions that prevailed in Romanesque times.



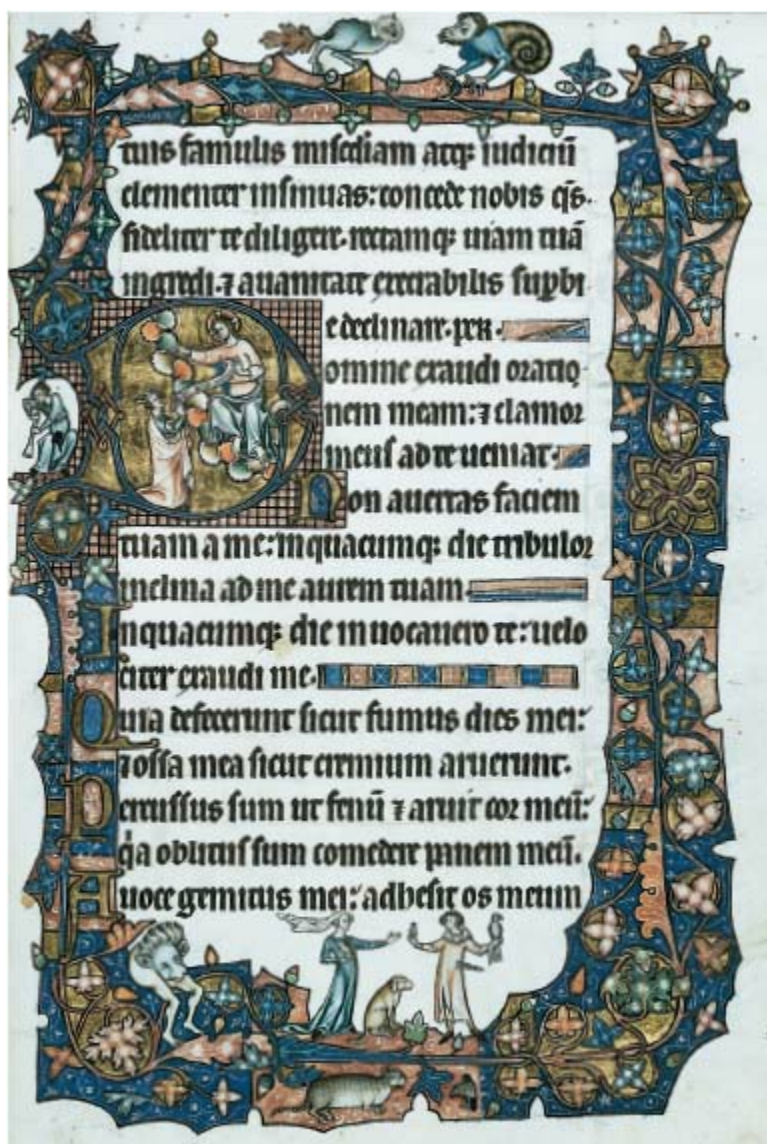
**4-17.** The Pauline Epistles, from the mid-twelfth century, is a supreme example of the French Gothic style. The serpentine initial letter on the left-hand page

recalls the complexity of Celtic manuscript design. 20.3 x 29.2 cm



**4-18.** The multitude worshipping God, from the Douce Apocalypse, 1265 ce. Saint John, the roving reporter of the final doom, is shown at the left of the scene, peering curiously into the rectangular image. 31.2 x 21.2 cm





**4-19.** Page from the Ormesby Psalter, named for a monk called Robert of Ormesby, c. early 1300s ce. Decoration, illustration, and initials are joined into a single complex text frame. Red and blue prevail in many late Gothic manuscripts. 37.7 x 25.4 cm

During the 1200s the rise of the universities created an expanding market for books. For example, twenty thousand of Paris's hundred thousand residents were students who had moved to the city to attend the university there. Literacy was on the rise, and professional lay illuminators emerged to help meet the growing demand for books. The Pauline Epistles ([Fig. 4-17](#)) is an elegant example of the French Gothic style.

The Book of Revelation had a surge of unexplained popularity in England and France during the 1200s. A scriptorium at Saint Albans with high artistic standards seems to have figured prominently in this development. At least ninety-three copies of the Apocalypse survive from this period. A straightforward naturalism anchored in this world rather than a future one supplanted the horror and anxiety of the earlier Spanish editions.

The Douce Apocalypse ([Fig. 4-18](#)), written and illustrated around 1265CE, is one of the many masterpieces of Gothic illumination. Each of the hundred illustrated pages (three are now missing) has an illustration above two columns of beautifully lettered text. The scribe used a lettering style whose repetition of verticals capped with pointed serifs has been compared to a picket fence. *Textura* (from the Latin *texturum*, meaning “woven fabric” or “texture”) is the favored name for this dominant mode of Gothic lettering. Other terms, such as the French *lettre de forme* and the English *black letter* and *Old English*, are vague and misleading. During its time, textura was called *littera moderna* (Latin for “modern lettering”). Textura was quite functional, for all the vertical strokes in a word were drawn first, then serifs and the other strokes needed to transform the group of verticals into a word were added. Rounded strokes were almost eliminated. Letters and the spaces between them were condensed in an effort to save space on the precious parchment. The overall effect is one of a dense black texture.

On each page of the Douce Apocalypse, an open square is left in the upper-left corner for an initial, but these letters were never added. Some illustrations, drawn but never painted, show an even line of great sensitivity and decisiveness. The illustrations are divided into segments by elaborate framing. In the illustration for the last passage of the seventh chapter of Revelation, the triumphant white-robed multitude who survived the great tribulation is shown surrounding a very human-looking God with his Lamb. Saint John’s soft-blue robe and rust-brown cloak set the tone for a mellow palette of blues, greens, reds, browns, grays, and yellows.

The Douce Apocalypse represents a new breed of picture book that established the page design of the fifteenth-century woodblock books that emerged after printing came to Europe. The scribe and illuminator are not known; in fact, scholars have argued over whether this book was created in England or France. This blurring of national origin evidences the trend toward an international Gothic style that pervaded the late Gothic period. It is characterized by elongated figures that rise upward in a vertical movement, often wearing elegant, fashionable costumes or flowing robes. Even though the figures are pulled upward, there is a conviction of solid, almost monumental weight and an expression of human dignity. Increased naturalism was seen in human, animal, and botanical subjects. Elements from the national styles of various countries were combined, and growing numbers of commissions for private books, particularly from royal patrons, enabled scribes and illuminators to travel and disseminate artistic conventions and techniques.

Liturgical books of the late medieval era contained extraordinary designs. The Ormesby Psalter ([Fig. 4-19](#)), created during the early 1300s in England, is a splendid example. Its generous 33.6-centimeter height allowed for illustrated capital initials containing biblical scenes on gold-leaf backgrounds. The large text is written in the textura writing style. The text area is surrounded by an intricate frame filled with decorative pattern capital initials and rich marginalia, which are thought to be visual clues suggesting appropriate parables and stories for the priest to tell the congregation after completing the scriptural reading. The page illustrated in [Figure 4-19](#) has an owl/horse conferring with a



man/snail at the top. At the bottom, a demon smugly watches a betrothal. The young maiden eagerly reaches for the falconer's engagement ring; the symbolic cat and mouse below the couple hint that someone is being victimized. The everyday life of the people had found its way into the margins of religious books.



**4-20.** Title page of the Mainz Haggadah, copied by Moses ben Nathan Oppenheim in 1726. On the left Moses holds the Ten Commandments; Aaron, the brother of Moses, stands on the right. 20.3 x 32 cm



**4-21.** Double-page spread from the Mainz Haggadah, copied by Moses ben Nathan Oppenheim in 1726. The images depict Mount Sinai, and the pharaoh and his army drowning in the Red Sea. The layout implies the melodic rhythm of a buoyant Passover song through spacing and symbols. 20.3 x 32 cm

Some historians have seen this as an early indication of an approaching Renaissance humanism, with its concern for the quality of human life on earth.

## Judaic manuscripts

After the Babylonian Exile in 587 BCE, and again after the Romans crushed Jewish revolts in 70CE and 135CE, the Jewish population in Israel was dispersed. Following the second revolt against the Romans, Israel ceased to exist as a political entity. The Jewish people, religion, and culture lived on in the *Diaspora* (Greek for “dispersion” or “scattering”) throughout the known world. Surviving Judaic illuminated manuscripts produced across Europe during the medieval epoch are treasured masterworks of graphic design. The common belief that Judaic traditions rejected figurative art is not entirely true. Artistic embellishment for educational reasons or to adorn religious objects, including manuscripts, was encouraged as a means of expressing reverence for sacred objects and writings.

Many of the finest Judaic illuminated manuscripts are *haggadot*, Jewish religious literature, including historical stories and proverbs, especially the saga of the Jewish exodus from Egypt. The Mainz Haggadah, copied by Moses ben Nathan Oppenheim in 1726 ([Fig. 4-20](#)), is an exemplary representative of this genre. The title page features both calligraphy and a typographic layout framed on the left by Moses holding the Ten Commandments and on the right by Aaron. A double-page spread ([Fig. 4-21](#)) shows two images: Mount Sinai, and the pharaoh and his army drowning in the Red Sea. Through the spacing and symbols, the typographic layout implies a melody associated with the rhythm and repetition of a buoyant Passover song.

The word was supreme; pictures played a supporting role and were pushed into generous margins at the sides or bottom of the space. The artist created illustrations using a delicately detailed pen-and-colored-ink technique. Drawings of people and animals are executed with great sensitivity.

Judaic illuminated manuscripts are relatively rare, but surviving copies evidence remarkable scholarship, meticulous illustrations, and calligraphic beauty.

## Islamic manuscripts

Islam, one of the world's great religions, emerged from Muhammad's teachings as recorded in the Qur'an. This sacred book forms the divine authority for religious, social, and civil life in Islamic societies stretching south from the Baltic Sea to equatorial Africa, and eastward from the Atlantic coast of Africa to Indonesia. Hundreds of thousands of manuscript copies of the Qur'an have been made, from small pocket-sized versions to lavishly ornamented imperial editions. Muhammad called upon his followers to learn to read and write, and calligraphy quickly became an important tool for religion and government. His advocacy of women's literacy resulted in many important female calligraphers and scholars. A love of books permeates Islamic cultures; libraries were larger in Islamic regions and manuscript production was far more prolific than in Europe. From the eighth to the fifteenth centuryCE, Islamic science was without peer, and over ten thousand scientific manuscripts from this epoch survive.

Islamic manuscript decoration emerged from modest origins. Early calligraphers who wrote seventh- and eighth-century copies of the Qur'an made their vowel marks ornate and drew rosettes to separate verses. Over the centuries, ornamentation became increasingly elaborate, with intricate geometric and arabesque designs filling the space to become transcendental expressions of the sacred nature of the Qur'an ([Fig. 4-22](#)). Geometric shapes containing calligraphy are surrounded by rhythmic organic designs ranging from plant forms to abstract arabesques.

Figurative illustrations were not utilized because Islamic society embraced the principle of aniconism, which is religious opposition to representations of living creatures. This was based on a belief that only God could create life and that mortals should not make figures of living things or create images that might be used as idols. While this principle was strictly upheld in many Muslim areas, such as North Africa and Egypt, pictures were tolerated in some Islamic regions as long as they were restricted to private quarters and palace harems.

Probably before the year 1000CE, miniature paintings appeared in Persian books and became an important aspect of book illumination. Artists in Persia (now Iran) developed the defining attributes of illustrated Islamic manuscripts because the ruling shahs patronized the creation of masterworks containing elaborate detail, precise patterns, and vibrant color. Some of the finest Islamic manuscripts were designed during the Safavid dynasty (1502-1736); the influence of Persian artists spread to the Ottoman Empire (a domain founded by Turkish tribes, who conquered Constantinople in 1453 and ruled a vast empire for over four hundred years) and to the Mughals (also called Moguls—Muslims from Mongol, Turkey, and Persia who conquered and ruled India from 1526 to 1857). Mughal emperors established a major school of Islamic illumination after bringing Persian artists to India in the sixteenth century to train local artists. Birds, animals, plants, and architecture native to the region were incorporated into Mughal manuscripts.

[Figure 4-23](#) typifies the illustrated Islamic manuscript. The professional and



personal life of Indian Mughal emperor Shah Jahan (reigned 1628-58), who built masterworks of architecture, including the Taj Mahal, is recounted and illustrated with full-page and double-page illustrations. Calligraphic writing is contained in intricate panels. Open spaces between the lines of calligraphy are filled with organic gold configurations determined by the word shapes. These negative spaces become concrete forms. Text and illustrations are framed with multiple lines and surrounded by complex ornamental borders ranging from floral arabesques to repetitive patterns and architectonic geometric structures.

The meticulously painted illustrations are in the great tradition of Persian painting, which was primarily a book illustrator's art dating from the 1300s. Space is flat and shallow; ground and floor planes are parallel to the picture plane. Figures and objects are described by meticulous contour lines containing flat, or sometimes subtly modulated, planes of color. Tonal modulation and light-and-shadow patterns are usually minimal or nonexistent. Architecture is defined by geometric planes. Intricate decorative patterns are applied to carpets, clothing, and structures. Plants are drawn as schematic stylizations, with careful attention to detail and a profuse repetition of blossoms and leaves. Chromatic energy is achieved through warm/cool and light/dark color combinations.

Islamic manuscript design had a long and varied tradition, with numerous schools, influences, and aesthetic approaches. Geographic proximity to Asia in the east and Europe in the west permitted an assimilation of design ideas from other cultures. For over a thousand years Islamic manuscripts maintained traditions of artistic excellence, with production continuing long after typographic printing completely replaced manuscript books elsewhere. Major works were commissioned as recently as the nineteenth century.



**4-22.** Excellent example of the Islamic manuscript illumination that flourished



from the thirteenth through the nineteenth centuries. Most likely produced in Iran or India during the eighteenth century, the manuscript is written on a highly polished paper in an elegant script. Intricate patterns with interlocking forms and vibrant colors share design motifs with Islamic architectural decorations and carpets. 18.6 x 13.7 cm



**4-23.** Muhammad Amin ibn Abi-al-Husain Kazvini, Islamic manuscript called the Padishahnamah, early 1700s ce. Indian emperor Shah Jahan, who reigned from 1628 to 1658, holds court and makes ceremonial presentations. 18 x 13 cm



**4-24.** Page spread from the Savoy Book of Hours, Paris, c. 1334-1340. Illuminated and written in French and Latin on parchment. 20 x 14.6 cm

## Late medieval illuminated manuscripts

During the transitional decades, as the medieval era yielded to the European Renaissance, the production of illuminated manuscripts for private use became increasingly important. In the early 1400s the Book of Hours became Europe's most popular book ([Fig. 4-24](#)). This private devotional volume contained prayers, religious texts for each hour of the day, and calendars listing the days of important saints. The pinnacle of the European illuminated book was reached in the early fifteenth century, when French nobleman Jean, duc de Berry (1340-1416), a passionate lover of beautiful books and brother of King Charles V, installed the Limbourg brothers, of Dutch origin, in his castle to establish a private scriptorium. The duc de Berry owned one of the largest private libraries in the world at that time, with 155 books, including fourteen Bibles and fifteen Books of Hours.

Little is known about the brief lives of Paul (Pol), Herman (Hermann), and Jean (Jehanquin) Limbourg. It is believed that all three were born after 1385. Sons of a Dutch wood sculptor, all three apprenticed as goldsmiths and then probably trained at an important Paris scriptorium after 1400. The duc de Berry employed Paul Limbourg in 1408 to head his workshop. Paul was probably the designer responsible for layout and design. Apparently a close rapport developed between patron and designer/illustrator, for on New Year's Day of 1411 the Limbourg brothers gave the duke a bogus book consisting of a wooden block bound in white velvet and locked with an enameled clasp decorated with his coat of arms.

In the early fifteenth century the Limbourgs were in the vanguard of an evolution in the interpretation of visual experience. The Gothic tendency toward abstraction and stylized presentation was reversed as they sought a convincing realism. Atmospheric perspective was used to push planes and volumes back in deep space, and a consistent effort toward achieving linear perspective was made. The Limbourgs' exceptional gifts of observation combined with remarkable painting skill enabled them to propel illuminated book design and illustration to its zenith. Their work conveys a strong sense of mass and volume; in some illustrations highlights and cast shadows are created by a single light source.

The Limbourg brothers' masterpiece was **Les très riches heures du duc de Berry** ([Figs. 4-25](#) and [4-26](#)). The first twenty-four pages are an illustrated calendar. Each month has a double-page spread with a genre illustration relating to seasonal activities of the month on the left page and a calendar of the saints' days on the right. The illustrations are crowned with graphic astronomical charts depicting constellations and the phases of the moon. The winter farm scene for February includes a cutaway building with people warming themselves by a fire. The calendar page uses vibrant red and blue inks for the lettering. A pencil grid structure established the format containing the information.

*Les très riches heures* is a pictorial book. Illustrations dominate the page



layouts. Some pages have a mere four lines of text lettered in two columns under the illustrations. Decorated initials spin off whirling acanthus foliage, which is sometimes accompanied by angels, animals, or flowers in the generous margins.



**4-25.** and **4-26.** The Limbourg brothers, January and February pages from *Les très riches heures du duc de Berry*, 1413-16. Both pictorial and written information is presented with clarity, attesting to a high level of observation and visual organization. 22.5 x 13.6 cm

Apprentices were kept busy grinding colors on a marble slab with a muller. The medium consisted of water mixed with arabic or tragacanth gum as a binder to adhere the pigment to the vellum and preserve the image. The Limbourg brothers used a palette of ten colors, plus black and white. The colors included cobalt and ultramarine blue and two greens, one made from a carbonate of copper, the other from iris leaves. Gold leaf and gold-powder paint were used in profusion. The minute detail achieved implies the use of a magnifying lens.

The Limbourg brothers did not live to complete this masterpiece, for all three died before February 1416, and the duc de Berry died on 15 July 1416; perhaps they were victims of a terrible epidemic or plague believed to have swept through France that year. The inventory of the duke's library, taken after his death, indicates that half his books were religious works, a third were history books, and volumes on geography, astronomy, and astrology rounded out the collection.

During the same years when the Limbourgs were creating handmade books, a

new means of visual communication—woodblock printing—appeared in Europe. The invention of movable type in the West was but three decades away. The production of illuminated manuscripts continued through the fifteenth century and even into the early decades of the sixteenth century, but this thousand-year-old craft, dating back to antiquity, was doomed to extinction by the typographic book.



## Part II A Graphic Renaissance

# The origins of European typography and design for printing

[5 Printing Comes to Europe](#)

[6 The German Illustrated Book](#)

[7 Renaissance Graphic Design](#)

[8 An Epoch of Typographic Genius](#)

## Printing Comes to Europe

**1276** Paper mill established in Fabriano, Italy

**c 1300** Relief printing on textiles in Europe

c 1306 Giotto completes the Arena Chapel frescoes

1321 Dante completes *The Divine Comedy*

1348 Black Death decimates Florence, Italy

**1423** Saint Christopher, early dated woodblock print

**c 1450** Gutenberg perfects typographic printing; the Master of the Playing Cards perfects copperplate engraving

**c 1455** Gutenberg and Fust complete 42-Line Bible

**1457** Fust and Schoeffer, Psalter in Latin with two-color printed initials

**c 1460** Block books in use in the Netherlands

**1468** Gutenberg dies

### 1200–1500

World events/Graphic design events

# The German Illustrated Book

**c 1460 Pfister, 1st printed book with illustrations**

1462 Mainz, Germany, sacked by Adolf of Nassau

**1465 Sweynheym and Pannartz, 1st Italian printing press; 1st printed music**

**1470 Freiburger, Gering, and Kranz, 1st printing press in France**

**1475 Caxton, 1st English-language typographic book**

1484 Botticelli, *Birth of Venus*

**1486 Reuwich illustrates trip to Holy Land**

**1493 Koberger publishes the *Nuremburg Chronicle***

**1498 Dürer, *The Apocalypse***

**1514-17 de Brocar, Polyglot Bible**

**1528 Albrecht Dürer dies**

1534 Luther's first German-language Bible

**1538 1st printing press in Mexico**

## 1400–1600

World events/**Graphic design events**

## Renaissance Graphic Design

- 1469** da Spira, 1st printing press in Venice
- 1470** Jenson's roman typeface
- 1476** Ratdolt, *has 1st complete title page*
- 1492 Columbus sails to America
- 1494** Manutius establishes the Aldine Press in Venice
- 1494 France invades Italy
- 1495** Griffo designs & cuts Bembo type for Manutius
  
- 1501** Griffo designs & cuts 1st italic type for Manutius's pocket book
- 1503 Leonardo da Vinci, Mona Lisa
- 1505** Geoffroy Tory returns to France from Italy
- 1509 Henry VIII becomes king of England
- 1512 Michelangelo completes Sistine Chapel ceiling
- 1517 Luther launches the Reformation
- 1522 Magellan's expedition circumnavigates the globe
- 1522** Arrighi's writing manual
- 1525** Tory, 1st Book of Hours
- 1527 French army sacks Rome
- 1529** Tory, *Champ Fleury*
- c 1530** Garamond establishes an independent type foundry
- 1555** Plantin establishes his press at Antwerp
- c 1557** Granjon, Civilit type
- 1561** Kerver, French version of Poliphili
- 1569-72** Plantin, Polyglot Bible
- 1569 Mercator, modern cartography
- 1594 Shakespeare, *Romeo and Juliet*
  
- 1605 Cervantes, *Don Quixote*; Shakespeare, *Macbeth*
- 1621** *Weekly Newes*, 1st English newspaper
- 1640** Daye, *Whole Booke of Psalmes*
- 1667** Schipper, Calvin's *Commentary*



1721    Bach, Brandenburg Concertos

**1400–1800**

World events/**Graphic design events**

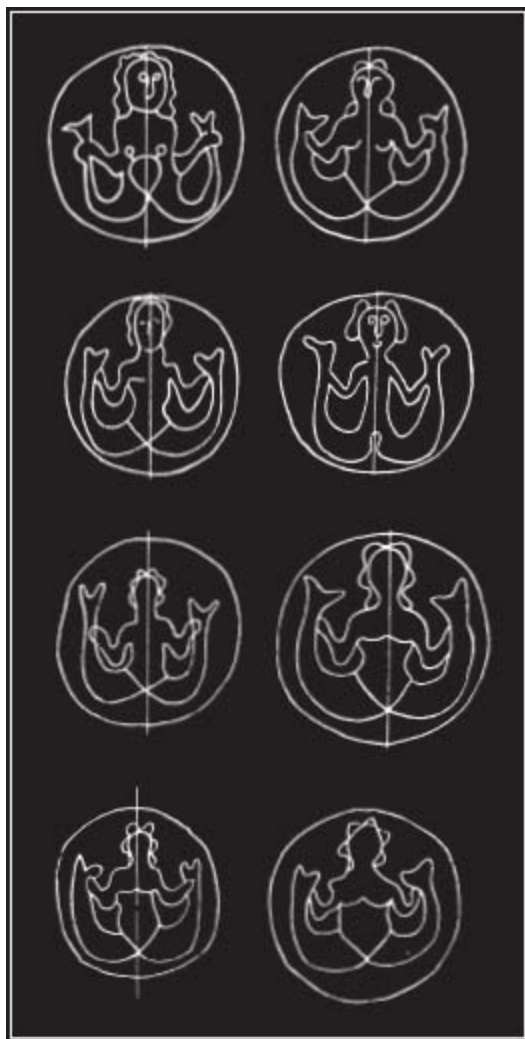
## An Epoch of Typographic Genius

- 1689 Peter the Great becomes czar of Russia
- 1692 Louis XIV commissions the Romain du Roi**
- 1700 Sewall, *The Selling of Joseph*, 1st American pamphlet protesting slavery
- 1702 1st book printed with the Romain du Roi**
- 1722 Caslon, 1st Caslon Old Style font**
- 1726 Swift, *Gulliver's Travels*
- 1737 Fournier le Jeune standardized type sizes; John Pine, *Opera Horatii***
- 1742 Fournier le Jeune, *Modèles des caractères de l'imprimerie***
- 1757 Baskerville, Vergil**
- 1760 George III becomes king of England
- 1764 Fournier le Jeune, *Manuel Typographique***
- 1769 Watt patents steam engine
- 1770 Boston Massacre
- 1771 Luce, *Essai d'une nouvelle typographique***
- 1774 Louis XVI becomes king of France
- 1776 American Declaration of Independence
- 1784 Didot, true modern style type**
- 1789 Washington becomes 1st U.S. president
- 1789 Blake, *Songs of Innocence***
- 1789 French Revolution begins, Bastille stormed
- c 1790 Bodoni, typefaces bearing his name**
- 1790 Bewick, *General History of Quadrupeds***
- 1793 Louis XVI beheaded
- 1799 Napoleon rules France
- 1818 Bodoni, *Manuale tipografico***

### 1600–1900

World events/**Graphic design events**

## 5 Printing Comes to Europe



**5-1.** French watermark designs, fifteenth century. These mermaid designs were produced by bent wire attached to the mold used in making paper.



**5-2.** Playing cards, part of an uncut sheet of woodblock prints, c. 1400. The flat, stylized design conventions of playing cards have changed little in over five hundred years. Visual signs to designate the suits began as the four classes of medieval society. Hearts signified the clergy; spades (derived from the Italian *spada* [sword]) stood for the nobility; the leaflike club represented the peasantry; and diamonds denoted the burghers. 13.5 x 8.3 cm

*Xylography* is the technical term for the relief printing from a raised surface that originated in Asia. *Typography* is the term for printing with independent, movable, and reusable bits of metal or wood, each of which has a raised letterform on one face. This dry definition belies the immense potential for human dialogue and the new horizons for graphic design that were unleashed by this extraordinary invention in the mid-1400s by a restless German inventor whose portrait and signature are lost to the relentless passage of time. The invention of typography ranks near the creation of writing as one of the most important advances in civilization. Writing gave humanity a means of storing, retrieving, and documenting knowledge and information that transcended time and place; typographic printing allowed the economical and multiple production of alphabet communication. Knowledge spread rapidly, and literacy increased as a result of this remarkable invention.

Several factors created a climate in Europe that made typography feasible. The demand for books had become insatiable. The emerging literate middle class and students in the rapidly expanding universities had ended the clergy's monopoly on literacy, creating a vast new market for reading material. However, the slow and expensive process of bookmaking had changed little in one thousand years. A simple two-hundred-page book required four or five months' labor by a scribe, and the twenty-five sheepskins needed for the parchment were even more expensive than his labor.

In 1424, only 122 manuscript books resided in the university library at Cambridge, England, and the library of a wealthy nobleman whose books were his most prized and sought-after possessions probably numbered fewer than two dozen volumes. The value of a book was equal to the value of a farm or a vineyard. The steady growth of demand had led independent merchants to develop an assembly-line division of labor, with specialists trained in lettering, decorative initialing, gold ornamentation, proofreading, and binding. Even this exploding production of manuscript books was unable to meet the demand.

Without paper, the speed and efficiency of printing would have been useless. Papermaking had completed its long, slow journey from China to Europe, so a plentiful substrate was available. Over six hundred years passed before papermaking, which spread westward along caravan routes from the Pacific Ocean to the Mediterranean Sea, reached the Arab world. After repelling a Chinese attack on the city of Samarkand in 751 ce, the Arab occupation forces captured some Chinese papermakers. Abundant water and bountiful crops of flax and hemp enabled Samarkand to become a papermaking center, and the craft spread to Baghdad and Damascus and reached Egypt by the tenth century. From there it spread across North Africa and was introduced into Sicily in 1102 and into Spain by the Moors during the middle of the twelfth century. By 1276 a paper mill was established in Fabriano, Italy. Troyes, France, had a paper mill in 1348.

The watermark ([Fig. 5-1](#)), a translucent emblem produced by pressure from a raised design on the mold and visible when the sheet of paper is held to the light, was used in Italy by 1282. The origin of this design device is unknown.



Trademarks for paper mills, individual craftsmen, and perhaps religious symbolism were early uses. As successful marks were imitated, they began to be used as a designation for sheet and mold sizes and paper grade. Mermaids, unicorns, animals, flowers, and heraldic shields were frequent design motifs.

## Early European block printing

The origins of woodblock printing in Europe are shrouded in mystery. After the Crusades opened Europe to Eastern influence, relief printing arrived on the heels of paper. Playing cards and religious-image prints were early manifestations. Circumstantial evidence implies that, like paper, relief printing from woodblocks also spread westward from China. By the early 1300s pictorial designs were being printed on textiles in Europe. Card playing was popular, and in spite of being outlawed and denounced by zealous clergy, this pastime stimulated a thriving underground block-printing industry, possibly before 1400.

In 1415 the Duke of Milan played cards with ivory slats bearing images painted by famous artists, and Flemish nobles used engraved silver plates. Throughout Europe, the working class gathered in taverns and by the roadside to play with grimy cards that were block printed or stenciled on coarse paper ([Fig. 5-2](#)). Playing cards were the first printed pieces to move into an illiterate culture, making them the earliest European manifestation of printing's democratizing ability: the games of kings could now become the games of peasants and craftsmen.



**5-3.** Woodblock print of Saint Christopher, 1423. The unknown illustrator depicted the legendary saint, a giant who carried travelers safely across a river, bearing the infant Christ. The inscription below reads: “In whatsoever day thou seest the likeness of St. Christopher/in that same day thou wilt at least from death no evil blow incur/1423.” One of the earliest dated European block prints, this image effectively uses changing contour-line width to show form. 28.8 x 20.6 cm



**5-4.** Block print of the Annunciation, undated. The black area is an effective focal point unifying the two figures. The scroll, with a Latin inscription, serves the same communicative function as a “talk balloon.” (The upper left corner of this print is missing.) 27 x 19 cm



**5-5.** Block-book page from *The Story of the Blessed Virgin*, 1400s. This page attempts to justify the Immaculate Conception by a series of “logical” parallels: If the light of Venus’s temple cannot be extinguished, if the moon is reflected in water, if a person can be changed into stone, and if man can be painted on stone, why should not the Blessed Virgin be able to generate? 28.8 x 20.6 cm



**5-6.** Letter K from a grotesque alphabet, c. 1464. This page is from a twenty-four-page abecedarian block book that presented each letter of the alphabet by composing figures in its shape. 24 x 16.8 cm



**5-7.** Pages from an *ars moriendi*, 1466. A montage juxtaposes the deathbed scene with the subject's estate. One demon urges, "Provide for your friends," while the other advises, "Attend to your treasures." The densely textured text page recommends donating one's earthly goods to the Church. 22.2 x 23.5 cm





**5-8.** Pages from a *biblia pauperum*, 1465. In this typical layout, an architectural structure brings order to a complex page spread. 26.7 x 19.4 cm



**5-9.** Pages from *ars Memorandi per Figuras Evangelistarum* (Book of Notable Religious Figures), c. 1470. Each image became a visual cue for the speaker and a symbolic illustration for the audience. 32 x 22 cm

Because these cards introduced the masses to symbol recognition, sequencing, and logical deduction, their intrinsic value transcended idle entertainment.

The first known European block printings with a communications function were devotional prints of saints (Figs. 5-3 and 5-4), ranging from small images fitting in a person's hand to larger images of 25 by 35 centimeters. Many were hand-colored, and, because of their basic linear style, they were probably intended to serve as less expensive alternatives for paintings. Image and lettering were cut from the same block of wood. These early prints evolved into block books (Figs. 5-5 and 5-6), which were mainly woodcut picture books with religious subject matter and brief text. Each page was cut from a block of wood and printed as a



complete word and picture unit. Because most of the few surviving copies were printed in the Netherlands after 1460, it is not known whether the block book preceded the typographic book.

Drawn in a simplified illustration style, with the visual elements dominant as in contemporary comic books, the block book was used for religious instruction of illiterates. This form gradually declined during the fifteenth century as literacy increased. Common subjects included the Apocalypse, a forewarning of the final doom and destruction of the world. *Ars moriendi* (manuals on the “art of dying”) advised one on the preparation and meeting of the final hour. Europe’s population was decimated by the great cycles of bubonic plague, called the Black Death, which claimed one-fourth of the continent’s inhabitants during the fourteenth century and caused a thousand villages either to vanish totally or to be critically depopulated; death was an ever-present preoccupation.

In this *ars moriendi* ([Fig. 5-7](#)), eleven illustrations depict the temptation of the devil and the comfort of the angel on subjects such as faith, impatience, vainglory, and the final hour of death. Thirteen pages are block-print text. While the apparent *raison d’être* of the *ars moriendi* was to help people meet death, it also must be considered an early example of printed propaganda, for it urges the dying to put aside the desire to provide for one’s family and to will one’s estate to the church. A *biblia pauperum* (bible of the poor) was a compendium of events in the life of Christ, including a depiction of the crucifixion ([Fig. 5-8](#)). Pages from *ars Memorandi per Figuras Evangelistarum* (Book of Notable Religious Figures), c. 1470 ([Fig. 5-9](#)), demonstrate the graphic power of hand-painting fluid washes of watercolor to enliven a woodcut’s symbolic imagery.

Most block books contained from thirty to fifty leaves. Some prints were hand-colored. Stencils were sometimes used to apply flat areas of color to textile, playing card, and later block-book woodcuts. In addition, for some fifteenth-century prints, woodblocks were used to print paste or gum sprinkled with tinsel (minute sparkling fragments of metal), incrustation (minute quartz crystals with color), or flocking (powdered wool). These media were used as design elements to bring a vibrant tactile quality and luminosity to the image. The earliest block books were printed with a hand rubber in brown or gray ink; later versions were printed in black ink on a printing press. Because the hand rubber created too much indention to allow double-sided printing, the earliest block books are printed on only one side of the paper. Each double-page spread was followed by two blank pages, which were usually pasted together to preserve the visual flow of images and text. While the monastic designer might also cut his own woodblock, in the secular world the distinction between designer and cutter (*Formschneider*) was vigorously upheld by trade guilds. The cutters, who worked from the designer’s ink layout on either paper or woodblock, were often members of carpentry guilds.

## Movable typography in Europe

With the availability of paper, relief printing from woodblocks, and growing demand for books, printers in Germany, the Netherlands, France, and Italy sought the mechanization of book production by such means as movable type. In Avignon, France, goldsmith Procopius Waldfoghel was involved in the production of “alphabets of steel” around 1444, but with no known results. The Dutchman Laurens Janszoon Coster (c. 1370-c. 1440) of Haarlem explored the concept of movable type by cutting out letters or words from his woodblocks for reuse. In his monumental book *Dutch Type* (2004), Jan Middendorp states that the Dutch

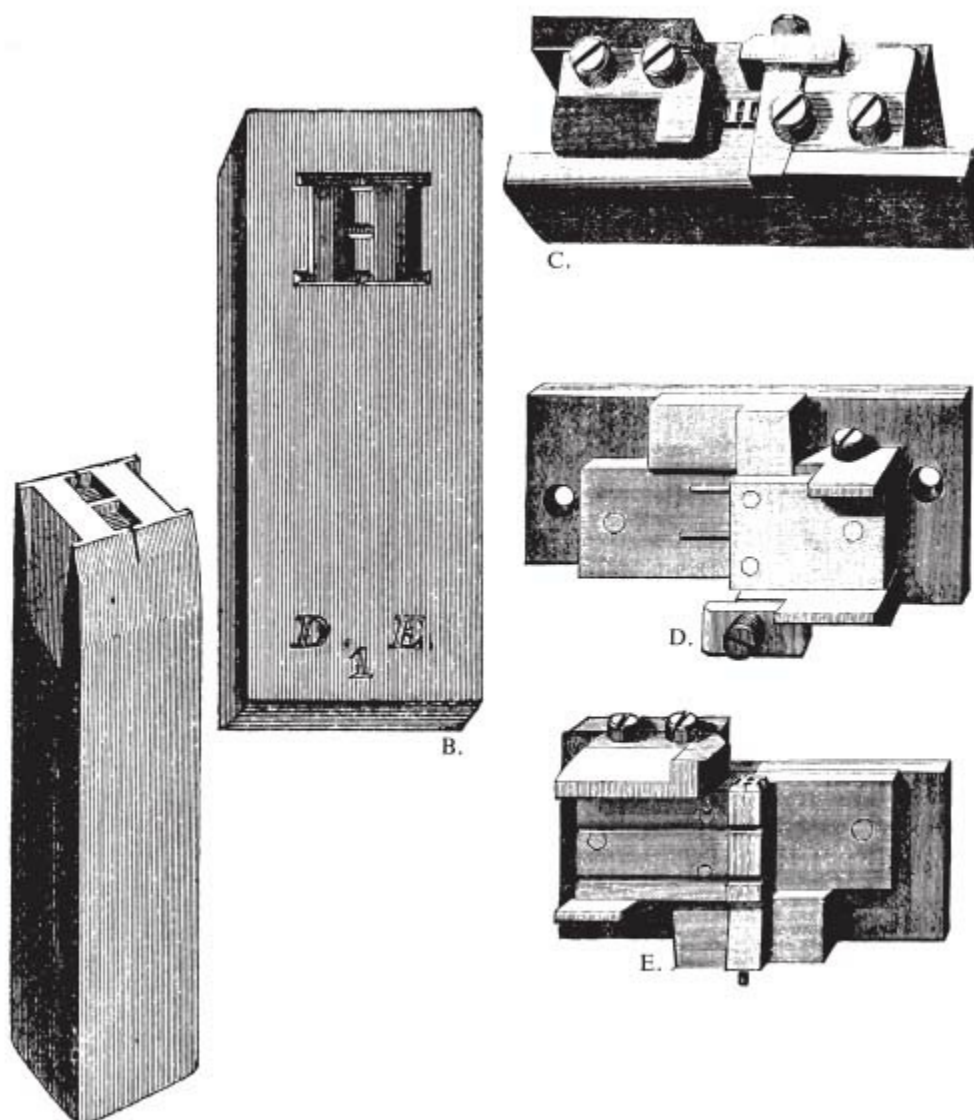
managed to build up the Coster myth over several centuries. Eventually the Haarlem printer was believed to be Gutenberg’s only serious competitor. Coster and his workshop were pictured by famous artists and praised by Italian historians; his ingenuity became a source of pride and confidence for the Dutch in general and for the Haarlem printing business in particular. In the nineteenth century, theatre pieces about the printer of genius were staged in Paris, Antwerp and London. In Haarlem, massive Coster festivals were organized in fierce competition with the Gutenberg centennial celebrations in Germany; on Haarlem’s main square a bronze statue was installed in 1856 that is still there today.

The judgment of history, however, is that Johann Gensfleisch zum Gutenberg (late 14th century-1468) of Mainz, Germany, first brought together the complex systems and subsystems necessary to print a typographic book around the year 1450. The third son of the wealthy Mainz patrician Friele Gensfleisch, Johann Gutenberg apprenticed as a goldsmith, developing the metalworking and engraving skills necessary for making type. In September 1428 he was exiled from Mainz for his leadership role in a power struggle between the landed noblemen and the burghers of the trade guilds who sought a greater political voice. He relocated in Strasbourg, 160 kilometers to the southwest, and became a successful and prosperous gem cutter and metalworker.

Early in 1438 Gutenberg formed a contractual partnership with Strasbourg citizens Andreas Dritzehen (who had received gem-cutting training from Gutenberg) and Andreas Hellmann (who owned a paper mill). He agreed to teach them a secret process for making mirrors to sell at an Aachen pilgrimage fair the following year. Mirrors were rare and difficult to manufacture. Molten lead was poured over glass, forming a reflective surface when it cooled; the difficulty was preventing the glass from cracking from the heat. When the fair was postponed until 1440, Gutenberg entered a new five-year contract to teach his partners another secret process.

When Dritzehen died in late 1438, his brothers Georg and Claus sued Gutenberg for either admission to the partnership or a refund. On 12 December 1439, the court ruled in Gutenberg’s favor because his original contract specified that only one hundred florins would be paid to any partner’s heirs. The record of this trial shows conclusively that Gutenberg was involved in printing. Several witnesses

mention that the partners owned a press; wood-turner Conrad Saspach testified that he had constructed the press. Testimony mentions type, a stock of lead and other metals, and a mysterious four-piece instrument secured by double hand screws (probably a type mold). Goldsmith Hans Dünne testified that as early as 1436 he had sold Gutenberg one hundred guilders' worth of material "solely for that which belonged to printing." In the mid-1440s Gutenberg moved back to Mainz, where he resolved the technical, organizational, and production problems that had plagued earlier typographic printing efforts. He had labored for ten years before his first printing and twenty years before printing the first typographic book, called the forty-two-line Bible ([Figs. 5-14](#) and [5-15](#)).



**5-10.** These early-nineteenth-century engravings illustrate Gutenberg's system for casting type. A steel punch is used to stamp an impression of the letterform into a softer brass matrix. After the matrix is slipped into the bottom of the two-part type mold, the mold is filled with the molten lead alloy to cast a piece of type. After the lead alloy cools, the type mold is opened and the type is removed.

A. Punch

## B. Matrix

C. Type mold (with matrix removed to show a newly cast *H*)

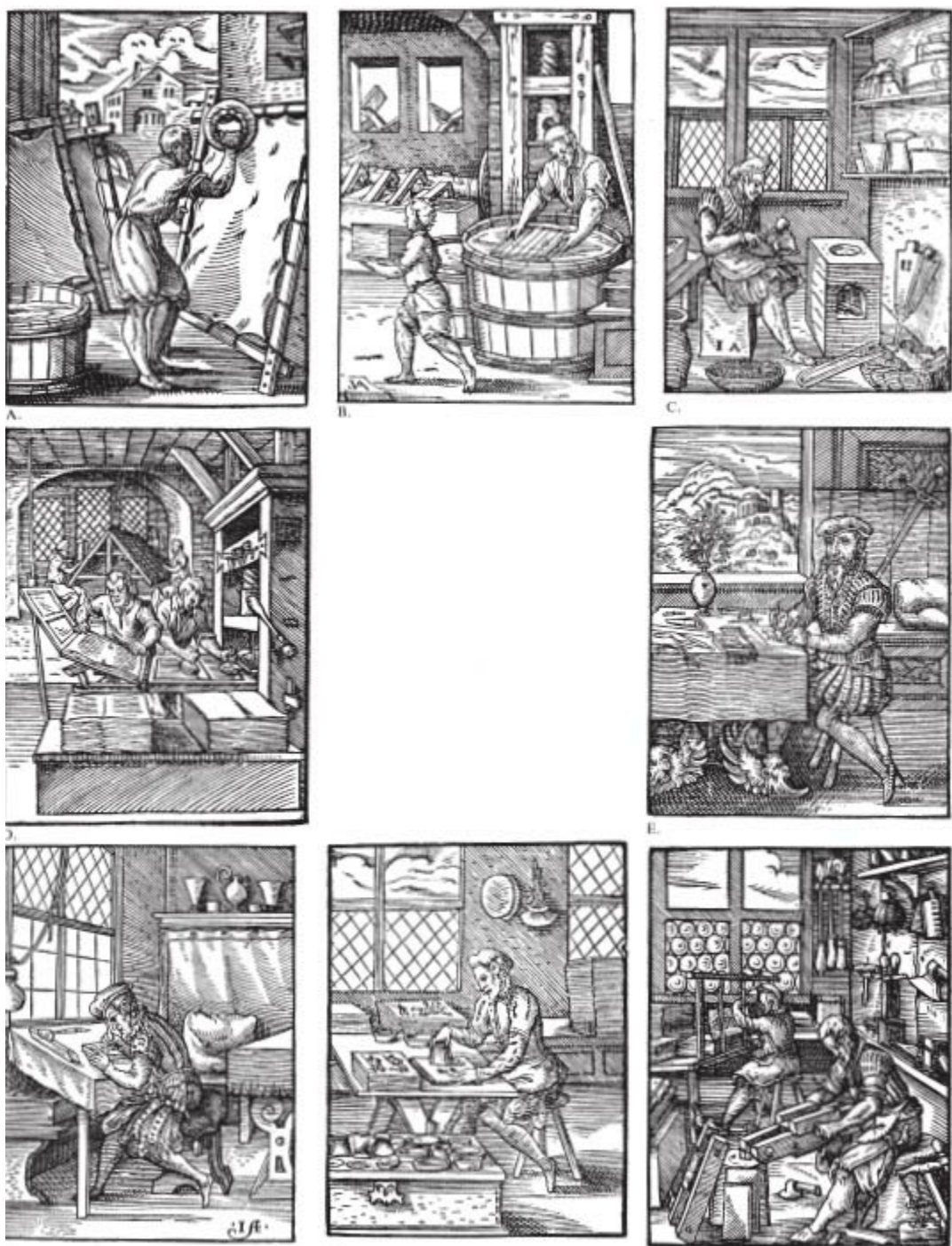
D. and E. Type mold (opened so that the newly cast *H* can be removed)

Typographic printing did not grow directly out of block printing because wood was too fragile. Block printing remained popular among the Chinese because alignment between characters was not critical and sorting over five thousand basic characters was untenable. By contrast, the need for exact alignment and the modest alphabet system of about two dozen letters made the printing of text material from independent, movable, and reusable type highly desirable in the West.

A number of steps were necessary in the creation of typographic printing. A style of letter had to be selected. Gutenberg made the obvious choice of the square, compact textura lettering style commonly used by German scribes of his day. Early printers sought to compete with calligraphers by imitating their work as closely as possible. This typeface without subtle curves was so well developed that the characters in the forty-two-line Bible are hardly distinguishable from good calligraphy. Next, each character in the font—small and capital letters, numbers, punctuation, ligatures—had to be engraved into the top of a steel bar to make a punch. This punch was then driven into a matrix of softer copper or brass to make a negative impression of the letterform.

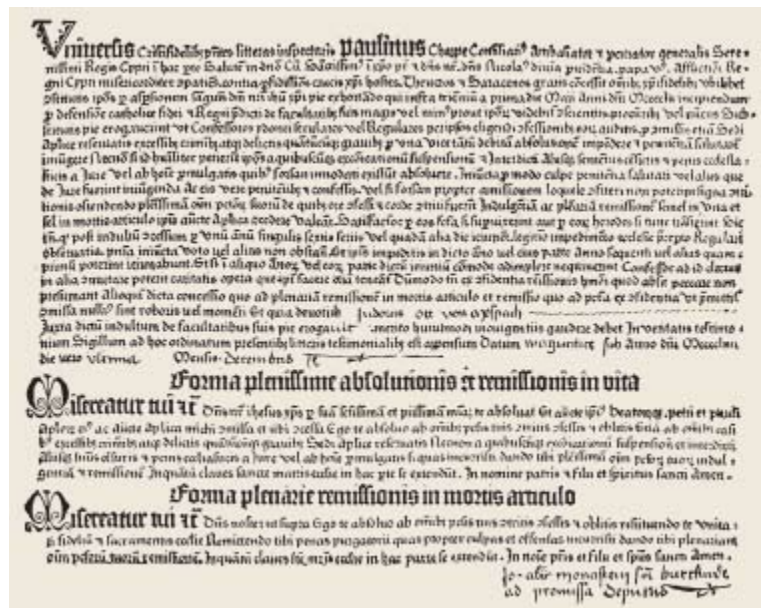
The key to Gutenberg's invention was the type mold (Fig. 5-10), used for casting the individual letters. Each character had to be plane parallel in every direction and the exact same height. Gutenberg's two-part type mold, which adjusted to accept matrixes for narrow characters (*l*) as well as wide ones (*M*), permitted large volumes of type to be cast with critical tolerances. Type required a metal that was soft enough to cast but hard enough to hold up for thousands of impressions, and that did not expand and contract when melted, poured into the type mold, then returned to a solid state as it cooled. As a metalsmith, Gutenberg knew that the silvery white metal antimony expands when it cools from a liquid to a solid state, in contrast to most metals, which contract when cooled. He developed a unique alloy of 80 percent lead, 5 percent tin, and 15 percent antimony to maintain a constant mass throughout the process of manufacturing type. Gutenberg needed as many as fifty thousand single pieces of type in use at a time, so the speed, accuracy, and economy achieved by this type mold and its casting process were critical. The type was stored in compartmentalized cases and pulled out letter by letter to set the lines. After a page was printed, the type was returned to the compartments letter by letter.





[5-11](#). Jost Amman, woodcut illustrations for *Ständebuch* (Book of Trades), 1568. This little book presented over a hundred occupations, from the Pope to the scissors sharpener. Amman's crisp illustrations were accompanied by the prolific poet Hans Sachs's descriptive rhymes. The occupations of the graphic arts are shown here. 31.8 x 23.5 cm (size of illustrations 7.6 x 6.4 cm)





**5-12.** Johann Gutenberg, thirty-one-line letters of indulgence, c. 1454. The written additions in this copy indicate that on the last day of December 1454, one Judocus Ott von Apsbach was pardoned of his sins. 20.1 x 27.9 cm



5-13

**5-13.** Handwritten letter of indulgence, 1444. Gottfried, Bishop of Würzburg, grants an indulgence for donations to the monastery of Amorbach. 18 x 28 cm

The medieval block printer used a thin, watery ink made from oak gall. This ink worked fine on a woodblock, because the wood could absorb excess moisture, but it would run off or puddle on metal type. Gutenberg used boiled linseed oil colored with lampblack, which produced a thick, tacky ink that could be smoothly applied. To ink type, a dollop of ink was placed on a flat surface and

smear with a soft leather ball, coating the ball's bottom. The ball was then daubed onto the type for an even coating of ink.

A strong, sturdy press capable of sufficient force to pressure the ink from the type onto the paper surface was needed. Ample prototypes existed in presses used in making wine, cheese, and baling paper, and Gutenberg adapted their designs, which were based on a large screw lowering and raising a plate, to printing. Gutenberg's press and system were used for four hundred years with moderate improvements. This precision machine allowed tremendous printing speed and consistent quality, in contrast to the hand-rubbing method used in East Asia and by early European block printers. Later improvements included a frisket to protect margins and other unprinted areas, modification of the screw to lessen the energy needed to print, and a quick-release feature so that less energy was needed to lift the plate than to lower it. Eventually, a mechanical linkage replaced the screw. The graphic arts craftsmen involved in book production are illustrated in [Figure 5-11](#).

Early surviving examples of typographic design and printing include a German poem on the Last Judgment, four calendars, and a number of editions of a Latin grammar by Donatus. The earliest dated specimens are the 1454 letters of indulgence issued in Mainz ([Fig. 5-12](#)). Pope Nicholas V issued this pardon of sins to all Christians who had given money to support the war against the Turks. Apparently the agents selling manuscript copies early in 1454 learned of Gutenberg's work and realized the value of printing this letter in quantity. Seven editions in two styles were ordered during 1454 and 1455 and numbered in the thousands. As evidenced by a manuscript copy of 1444, Gutenberg made every effort to imitate the calligraphic style ([Fig. 5-13](#)).

Because the relentless expenses of research and development were a constant drain on Gutenberg's financial resources, in 1450 he found it necessary to borrow eight hundred guilders from Johann Fust (c. 1400-66), a wealthy Mainz burgher and merchant, to continue his work. The printing equipment was offered as collateral.



**5-14.** Johann Gutenberg, pages 146 and 147 from the Gutenberg Bible, 1450-55. The superb typographic legibility and texture, generous margins, and excellent presswork make this first printed book a canon of quality that has seldom been

surpassed. An illuminator added the red headers and text, initials, and floral marginal decoration by hand.



**5-15.** Johann Gutenberg, page 266 from the Gutenberg Bible, 1450-55.

- A. The parchment maker is shown scraping animal skins to produce a smooth surface after they have been washed, stretched, and dried.
- B. The papermaker lifts his mold out of the vat as he forms each sheet by hand.
- C. The typesetter is depicted pouring the melted lead into the type mold to cast a character. The foreground basket is filled with newly cast type.
- D. One printer is shown removing a newly printed sheet from the press while the other one inks the type. In the background, compositors are shown setting type at type cases.
- E. The designer is illustrated as he draws an image in preparation for a woodcut or copper engraving. (This is probably Amman's self-portrait.)
- F. The woodblock cutter carefully cuts the drawing or design into a block of wood.
- G. The illuminator, who originally applied gold leaf and color to manuscripts, continued his craft on the typographically printed page.



H. One bookbinder collates the pages of a volume by hand. The other prepares a book for the application of the covers.



**5-16.** Fust and Schoeffer, page detail from a Psalter in Latin, 1457. The red and blue initials are the earliest example of color printing in Europe.



**5-17.** Fust and Schoeffer, colophon and trademark from a Psalter in Latin, 1457. The double crests are thought to symbolize the two printers. Detail

At some point, Gutenberg conceived the idea of printing a Bible. Around 1452 he had to borrow another eight hundred guilders from Fust “for their common profit,” establishing a partnership “in the production of books.”

A heroic effort was required to produce this first typographic book, which is also one of the finest examples of the printer’s art ([Figs. 5-14](#) and [5-15](#)). The large 30 by 40.5 centimeter pages have two columns of type with a generous 2.9-centimeter margin between them. The first nine pages have forty lines per column, the tenth page has forty-one lines per column, and the rest have forty-two lines per column. It is not known whether Gutenberg followed a manuscript like this or whether he began a forty-line Bible and then increased the number of lines per column for economy. With 1,282 pages in a two-volume work, the increase of two lines per column saved an additional 60 pages. This fantastic project began with two presses, to which four were added. With lines of about 33 characters, each page had over 2,500 characters set from a font of 290 different characters. The generous number of alternate characters and ligatures enabled Gutenberg to achieve the richness and variety of the manuscript page. For further enrichment, blank spaces were left for decorative initials to be drawn in later by a scribe. A rigorous justification of the columns was possible because Latin words could be abbreviated freely. Up to six letters could be replaced by abbreviation symbols above the words. The edition of 210 copies consisted of 180 on paper and 30 on fine vellum, requiring five thousand carefully prepared calfskins. Gutenberg initially planned to print the Bible in two colors, but this was too difficult to accomplish at the time.

In 1455, as work neared completion, Fust suddenly sued Gutenberg for 2,026 guilders in payment of loans and interest. On 6 November 1455 the courts ruled in favor of Fust, with the requirement that he appear at the local monastery and swear before God that he was paying interest on some of the money he had loaned Gutenberg. Fust appeared and fulfilled the edict of court by taking the oath. Gutenberg did not attend. Instead, he sent two friends to beg Fust to give him more time. Fust declined and seized possession of Gutenberg’s printing equipment and all work in progress; on the eve of completion of the immensely valuable forty-two-line Bible, which would have enabled him to pay all debts, Gutenberg was locked out of his printing shop.



Fust immediately entered into an agreement with Gutenberg's skilled assistant and foreman, Peter Schoeffer (c.1425-1502). An artist/designer experienced as an illuminator and manuscript dealer and a scribe at the University of Paris in 1449, Schoeffer quite possibly played a key role in the format development and type design for the forty-two-line Bible. If so, he may have been the first typeface designer. With Fust as business manager and Schoeffer in charge of printing, the firm of Fust and Schoeffer became the most important printing firm in the world, establishing a hundred-year family dynasty of printers, publishers, and booksellers. Schoeffer married Fust's daughter, Christina, around 1467. The new partnership's first venture was the completion of the forty-two-line Bible. As one of the forty-seven surviving copies bears a marginal notation that the hand rubricating, which is the application of red-ink initials and titles by a scribe, was completed on 24 August 1456, Fust probably acquired a nearly complete production when he foreclosed.

Sales of the forty-two-line Bible were brisk as Fust traveled widely to distribute them. An early author relates that Fust carried a parcel of Bibles to Paris and attempted to sell them as manuscripts. The forty-two-line Bible had no title page, no page numbers, nor other innovations to distinguish it from handmade manuscripts. Both Gutenberg and his customers probably wanted it this way. When the French observed the number and conformity of the volumes, they thought witchcraft was involved. To avoid indictment and conviction, Fust was forced to reveal his secret. This event is alleged to be the basis for the popular story, related by several authors, of the German magician Dr. Faustus (Johann Faust in an early version), who grew dissatisfied with the limits of human knowledge and sold his soul to the devil in exchange for knowledge and power.

On 14 August 1457, Fust and Schoeffer published a magnificent Psalter in Latin with a monumental 30.5 by 43.2 centimeter page size ([Fig. 5-16](#)). The large red and blue initials were printed from two-part metal blocks that were either inked separately, reassembled, and printed with the text in one press impression, or stamped after the text was printed. These decorated two-color initials were a major innovation; their typographic vitality and elegance rival the most beautiful manuscript pages. The Psalter in Latin was also the first book to bear a printer's trademark and imprint, printed date of publication, and colophon ([Fig. 5-17](#)). A translation of the colophon reads: "This book of the Psalms, decorated with beautiful capitals, and with an abundance of rubrics, has been fashioned thus by an ingenious invention of printing and stamping without use of a pen. And to the worship of God it has been diligently brought to completion by Johann Fust, a citizen of Mainz, and Peter Schoeffer of Gernsheim, in the year of Our Lord 1457, on the eve of the Feast of the Assumption."



**5-18.** Jan Fust and Peter Schoeffer, page from *Rationale Divinorum Officiorum*, 1459. The innovative small type is combined with wonderfully intricate printed red and blue initials that evidence the early printer's efforts to mimic the design of the manuscript book. 39.7 x 28.1 cm

Another important innovation appeared in Fust and Schoeffer's 1459 edition of *Rationale Divinorum Officiorum* (Rationale of Holy Duties) ([Fig. 5-18](#)). This long volume explaining religious ceremonies was the first typographic book that employed a small-sized typestyle to conserve space and increase the amount of text on each page. This achieved significant economy in presswork, ink, and parchment.

Other major works included a beautiful Latin Bible (1462) and an edition of Cicero's *De officiis* (On Duty) (1465), which was the first printing of a classic from antiquity. Typographic printing spurred interest in ancient Greek and Roman culture. As knowledge from the ancient world and the medieval era began to spread through the printed word, the fusion became a catalyst for the creation of the modern world.

During a 1466 Paris trip to sell books, Johann Fust died, probably of plague. Peter Schoeffer and his associate Conrad Henkis, who married Fust's widow the

year after Fust died, continued this highly successful printing business, producing broadsheets, books, and pamphlets.

While Fust and Schoeffer were selling Bibles and printing psalters, Johann Gutenberg, who, like many innovators, was running a heartbeat ahead of his time, drifted into bankruptcy and in 1458 defaulted on interest payments for a 1442 loan. Although he was past sixty years of age and down and out, he had perfected his craft and completed his research. It is believed that with financial support from Mainz citizen Dr. Conrad Homery, Gutenberg was able to establish a new printing shop. Some scholars view him as the printer of the thirty-six-line Bible, a late-1450s reprint of the forty-two-line Bible with similar but less refined type. His *Catholicon*, an encyclopedic dictionary, was published in 1460 with a colophon—perhaps in Gutenberg’s own words—stating that the work was published “with the protection of the Almighty, at whose will the tongues of infants become eloquent and who often reveals to the lowly what he hides from the wise.” On 17 January 1465, Archbishop Adolf of Mainz appointed Gutenberg courtier with the rank of nobleman, entitling him to clothing, keep, and “twenty matter of corn and two fudder of wine each year.” The flyleaf of a book owned by a Mainz priest bears an inscription stating that “the honorable Master Johann Gutenberg died 3 February 1468.” Based on prior agreements, Homery petitioned the courts for ownership of the “forms, letters, instruments, tools, and other things pertaining to the work of printing” that belonged to the late Gutenberg. On 26 February 1468, the archbishop transferred possession to Homery, who promised to keep this equipment in Mainz and give first preference to Mainz citizens in the event of future sale.

For a brief few years, printing was centered in Mainz, as Fust and Schoeffer, Gutenberg, and former apprentices who had established their own firms were located there. Ironically, the swift spread of printing was hastened by a bloody conflict. German nobles were involved in power struggles that erupted into full-scale war. Leading a sizable army, Adolf of Nassau descended upon Mainz in 1462 and sacked the town. Plundering and looting brought trade and commerce to a halt. Warnings from other towns in Adolf’s path enabled many Mainz merchants and craftsmen to load everything possible on wagons and carts and flee. Many younger printers and apprentices did not return. Rather, presses were soon established as far away as France and Italy.

## Copperplate engraving

During the same time and in the same section of Europe that Johann Gutenberg invented movable type, an unidentified artist called the Master of the Playing Cards created the earliest known copperplate engravings ([Fig. 5-19](#)). Engraving is printing from an image that is incised or cut down into the printing surface. To produce a copperplate engraving, a drawing is scratched into a smooth metal plate. Ink is applied into the depressions, the flat surface is wiped clean, and paper is pressed against the plate to receive the ink image. The finest work of the Master of the Playing Cards is a set of playing cards using birds, animals, and wild men as images. The quality of his drawing suggests that he probably trained as an artist rather than as a goldsmith. The skilled execution implies that these playing cards were designed and engraved by someone who had already mastered engraving, not someone struggling to perfect a new graphic technique.

Scholars have speculated that Gutenberg, in addition to inventing typographic printing, may have been involved in the research and development of copperplate engraving. Images by the Master of the Playing Cards have now been associated with Mainz illuminators, including artists involved with Gutenberg's printing works during the 1450s. The links binding these early printing innovators together are illustrations of birds, animals, flowers, and figures duplicated in the engraved playing cards, an illuminated Bible produced in Mainz during the early 1450s, and the illumination added to a surviving copy of the forty-two-line Bible.



**5-19.** Master of the Playing Cards, *The Three of Birds*, c. 1450. Masterly design and placement of the images in the space enhanced the sureness of the drawing and use of line for tonal effects. 13.5 x 8.3 cm

This circumstantial evidence raises exciting possibilities. Was Gutenberg striving to perfect the printing not just of scribes' lettering but of the magnificent ornamentation and illustration of the medieval manuscript as well? Was engraving pioneered as a means to print illustrations onto the typographic pages, which could then be hand-colored? Did Gutenberg explore using engraving plates as molds to cast relief versions so that illustrations could be printed with type? These provocative questions, still without definite answers, indicate that Gutenberg's research might have carried the printed book in a different direction from its subsequent development.



## 6 The German Illustrated Book



14

Drwittigder was deßhalb hie  
 Das er wolte beſehen wie  
 Er den Held mocht bringen in leyd  
 Darumb Ir ein annder Geiaid  
 Hat heimlich beſtellen laſſen  
 In dem als Sy zu tiſch laſſen  
 Kam ein Jeger vñnd bracht die mer  
 Wie in dem wald ein pyrin wer

Johann Schoensperger (printer), pages from *Teuerdank*, 1517.

The Latin word *incunabula* means “cradle” or “baby linen.” Its connotations of birth and beginnings led seventeenth-century writers to adopt it as a name for

books printed between Gutenberg's invention of typography in the 1450s and the end of the fifteenth century. (The traditional end-date is completely arbitrary; this chapter traces the logical continuation of trends in design and typography into the early 1500s.) Printing spread rapidly. By 1480 twenty-three northern European towns, thirty-one Italian towns, seven French towns, six Iberian towns, and one English town had presses. By 1500 printing was practiced in over 140 towns. In 1450 Europe's monasteries and libraries had housed a mere fifty thousand volumes; during the incunabula period it is estimated that over thirty-five thousand editions—a total of nine million books—were printed. In addition, a vast array of ephemera, including religious tracts, pamphlets, and broadsides, was produced for free distribution or sale. Broadsides—single-leaf pages printed on one side—eventually evolved into printed posters, advertisements, and newspapers. Four years after printing came to Venice, a dismayed scribe complained that the city was “stuffed with books.” The boom in the new craft led to overproduction and an overabundance of firms. Of the over one hundred printing firms established in Venice before 1490, only ten survived until the end of the century.

Printing was resisted in some quarters. Scribes in Genoa banded together and demanded that the town council forbid printing in the town. They argued that greedy printers were threatening their livelihood. The council did not support the petition, and within two years Genoa joined the growing ranks of towns with printers. Parisian illuminators filed suits in the courts in a vain attempt to win damages from printers who, it was claimed, were engaged in unfair competition that reduced the demand for manuscript books. Some bibliophiles maintained that type was inferior to calligraphy and unworthy of their libraries. In 1492 a cardinal, later Pope Julius II, ordered scribes to hand-letter a copy of a typographic book for his library.

The tide could not be stayed, however, and manuscript production slowly declined. Typographic printing reduced a book's price to a fraction of its previous cost, turning a serious shortage of books (and the knowledge they contained) into an abundance. The philosopher Alfred North Whitehead once observed how major advances in civilization are processes that all but wreck the society in which they occur. Typography is the major communications advance between the invention of writing and twentieth-century electronic mass communications; it played a pivotal role in the social, economic, and religious upheavals of the fifteenth and sixteenth centuries.

Printing stabilized and unified languages, for example. People all across France were reading the same material in the same French, which formerly had many provincial idiosyncrasies of spelling and grammar. The French, English, and German languages became typographic mass media communicating with one voice to audiences of unprecedented size, thus contributing to the vigorous spirit of nationalism that led to the development of the modern nation-state. The new medium was also a powerful vehicle for spreading ideas about human rights and the sovereignty of the peoples, ideas that led to the American and French revolutions of the late eighteenth century. And in terms of the history of technology, Gutenberg's invention was the first mechanization of a skilled handicraft. As such, it set into motion the processes that over the next three

hundred years would lead to the Industrial Revolution.

Illiteracy, the inability to read and write, began a long, steady decline. Literacy was of limited value to a medieval peasant who had no hope of gaining access to books. But tumbling book prices, the beginnings of popular genres such as the romance (precursor of the modern novel), and the proliferation of the ever-present broadside made reading desirable and increasingly necessary for Renaissance townspeople. The medieval classroom had been a scriptorium of sorts, where each student penned his own book. Typography radically altered education. Learning became an increasingly private, rather than communal, process. Within that private sphere, however, the typographic book extended human dialogue to an unprecedented degree, bridging expanses of time and space.

Renaissance innovators altered the perception of information by creating two visual systems. Painting evoked illusions of the natural world on a flat surface through such means as the single light source and light-and-shadow modeling; the fixed viewpoint and linear perspective; and atmospheric perspective.



**6-1.** Ex libris design for Johannes Knabensberg, c. 1450s. One of the earliest extant bookplates, it bears an inscription, “Hans Igler that the hedgehog may kiss you.” *Igeler*, Knabensberg’s nickname, is similar to the German word for “hedgehog,” making this an early graphic pun. 7.5 x 10 cm





**6-2.** Albrecht Pfister (printer), illustration from the second edition of *Der Ackerman aus Böhmen*, c. 1463. Death sits as a king on his throne, flanked by a widower and his child on the left and the deceased wife on the right.





**6-3.** Günther Zainer (printer), page with hand-colored woodcut of a couple playing a board game from *Das goldene Spiel*, by Meister Ingolt, Augsburg, 1472. 28.5 x 19.6 cm



**6-4.** Günther Zainer, page with hand-colored woodcut from *De responsione mundi et de astrorum ordinatione*, by Isidore of Seville, fifteenth century. 28.5 x 19.6 cm

Typography created a sequential and repeatable ordering of information and space that encouraged linear thought and logic. It inspired a categorization and compartmentalization of information that formed the basis for empirical scientific inquiry. It fostered individualism, a dominant aspect of Western society since the Renaissance.

Publication of edition after edition of the Bible made increased study possible. People throughout Europe formulated their own interpretations instead of relying on established religious authority. This led directly to the Reformation, which shattered Christianity into hundreds of sects. After Martin Luther (1483-1546) posted his Ninety-Five Theses for debate on the door of Castle Church in Wittenberg, Saxony, on 31 October 1517, his friends passed copies to printers. By December his proclamation had spread throughout central Europe. Within a few months, thousands of people all over Europe knew his views. Without typography, it is doubtful that the Protestant movement of the Reformation era could have occurred. Both Luther and Pope Leo X used printed broadsides and tracts in a theological dispute before a mass audience throughout the continent.

By the end of the incunabula period, presses had been established throughout Europe, but very few printers of the time contributed to the development of graphic design. Most were content to print copies of manuscripts or earlier printed editions. Although the press replaced the *copisti* in producing running text, the same division of labor as found in the scriptorium continued. Multicolor printing was used in Fust and Schoeffer's Psalter in Latin, but rubrication, decoration, and illumination in early incunabula were almost always by hand. Perhaps the difficulties of multicolor printing made it more expensive, or maybe enough political pressure was generated by the rubricators and illuminators to allow them to continue their work on typographic books.

Design innovation did emerge in Germany, where woodcut artists and typographic printers collaborated to develop the illustrated book and broadsheet. In Italy, the letter styles and format design inherited from illuminated manuscripts gave way to a design approach unique to the typographic book. Early printers followed the manuscript custom of putting the title and author at the top of the first page, in the same size and style of lettering as the text. A short space was skipped, and then *Incipit* (here begins) launched the book. Early in the incunabula period, a printed ex libris, or bookplate ([Fig. 6-1](#)), was pasted into the front of a book to identify the owner. As printing spread from Mainz, so did the use of the printer's trademark as a visual identifier.

Scribes and artists were often called upon to make exemplars, or layouts, for illustrated books and broadsides. Manuscript books have been discovered with editorial notes, marginal notes to indicate where typeset pages end, inky fingerprints, and sketches for woodblocks. These indicate their use as layouts and manuscripts for printed books. For example, in one manuscript, the scribe's colophon is scratched out while in the printed book it is replaced by a typeset version.

## Origins of the illustrated typographic book

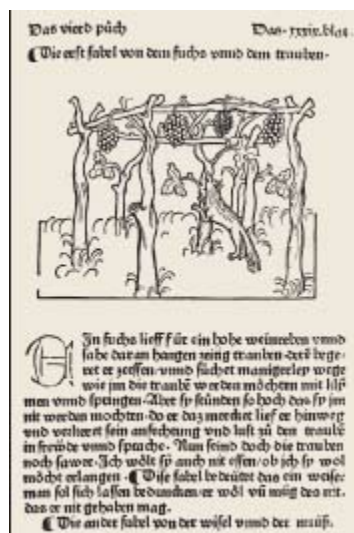
Block printers and woodcarvers feared typographic printing as a serious threat to their livelihood, but early in the evolution of the typographic book, Bamberg printer Albrecht Pfister began to illustrate his books with woodblock prints. About 1460, he used five woodblocks ([Fig. 6-2](#)) and the types from Gutenberg's thirty-six-line Bible to print his first edition of Johannes von Tepl's *Der Ackerman aus Böhmen* (*Death and the Ploughman*); Pfister's nine editions of five books were popular literature, in contrast to the theological and scholarly works published by most other early printers. As the decades passed, typographic printers dramatically increased their use of woodblock illustrations. This created a booming demand for blocks, and the stature of graphic illustrators increased. Augsburg and Ulm, centers for woodblock playing-card and religious-print production, became centers for illustrated books. In the 1470s Günther Zainer (d. 1478) established a press in Augsburg, and his brother Johann Zainer (d. c. 1523) established one about 70 kilometers to the east in Ulm. Both men were scribes and illuminators who had learned printing in Strasbourg.

Günther Zainer met resistance from the Augsburg woodcutter's guild when he wanted to illustrate his books with woodblocks. A 1471 agreement allowed Zainer to use woodblock illustrations as long as he commissioned them from members of the guild. His first illustrated books used a rounded Gothic type and woodblocks set into a type column of the same width. By 1472 his illustrated books, including *Das goldene Spiel* (The Golden Game) used woodcuts with textured areas and some solid blacks ([Fig. 6-3](#)). This introduced a greater tonal range to the page. Fortune smiled upon Zainer, for the sale of about thirty-six thousand books printed in over one hundred editions made him one of Augsburg's most prominent and affluent citizens.

In Günther Zainer's 1472 edition of Isidore of Seville's *De responsione mundi et de astrorum ordinatione* ([Fig. 6-4](#)), the illustrations have a variable line weight; the capital initials were added later by hand. Elegant hand-colored woodcut borders are used in Johann Zainer's 1473 edition of Petrarch's *Historia Griseldis* ([Fig. 6-5](#)). Woodcuts were sometimes used repeatedly in different books. For example, the 175 woodcuts in Johann Zainer's 1476 edition of Aesop's *Vita et fabulae* (Life and Tales) appear again in the edition by Ulm printer Anton Sorg four years later ([Fig. 6-6](#)). Many of these illustrations are not completely enclosed by rectangular borders, so white space flowed from the wide margins into the pictures. Simple outline initials extend this lightening effect. Typographic paragraph marks leave nothing for the rubricator in this volume; the printed book was becoming independent of the manuscript.



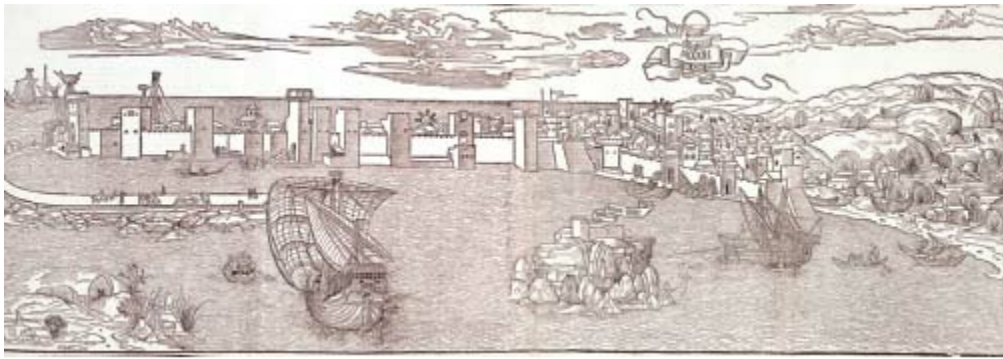
**6-5.** Johann Zainer, page from the 1473 edition of Petrarch's *Historia Griseldis*. In 1473, Zainer also produced a Latin version of *Historia Griseldis*, although it is unclear whether it was printed before or after the German edition. 30.5 x 18 cm



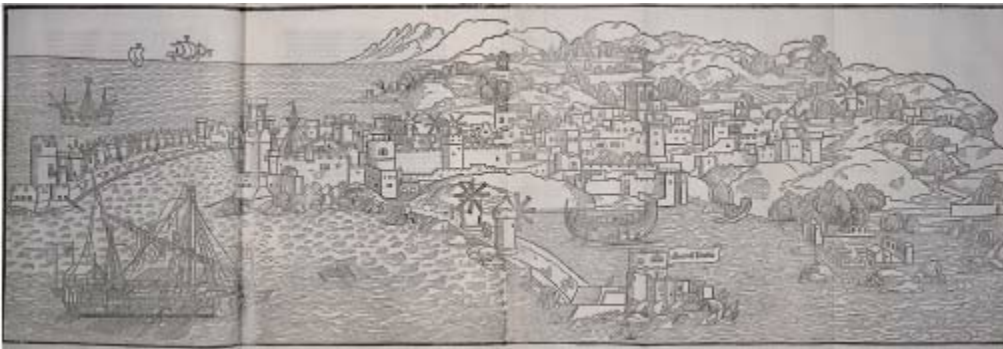
**6-6.** Anton Sorg, page from Aesop's *Vita et fabulae*, c. 1479. Sorg used a wider column width than did Johann Zainer in an earlier edition using the same woodcuts and tried to compensate for the lack of alignment between the illustration and the type column with a margin of white space above and below



the illustration. 28.5 x 21 cm



**6-7.** Erhard Reuwich (illustrator), illustration from *Peregrinationes in Montem Syon*, 1486. Panoramic vistas present accurate depictions of the cities visited on a journey from Germany to Jerusalem. This four-page spread depicts the city of Methoni in Greece. 29 x 77 cm



**6-8.** Erhard Reuwich (illustrator), illustration from *Peregrinationes in Montem Syon*, 1486. This four-page spread depicts the Greek island of Rhodes. 29 x 77 cm







**6-10.** Anton Koberger (printer), *Repertorium Morale*, 1489. 38.3 x 25.5 cm

The first illustrator to be identified as such in a book was Erhard Reuwich (c. 1450-1505), for his work in *Peregrinationes in Montem Syon* (Travels in Mount Zion), printed with Schoeffer's types in 1486. The author of this first travel book, Bernardus de Breidenbach, dean of the Mainz Cathedral, departed for Jerusalem in April 1483 and took Reuwich along to record the sights. When they returned to Mainz in January 1484, Breidenbach wrote a book about his journey; the published volume featured woodblocks cut from Reuwich's drawings. Reuwich was a careful observer of nature who introduced crosshatch illustration in this volume. His illustrations included regional maps, significant buildings, and views of major cities. This book was the first to have foldout illustrations, including a four-page-wide view of Methoni, Greece (Fig. 6-7), the Greek island of Rhodes (Fig. 6-8), and a woodcut of Venice stretching over 1.2 meters.

## Nuremberg becomes a printing center

Because printing required a huge capital investment and a large trained labor force, it is not surprising that by the end of the 1400s Nuremberg, which had become central Europe's most prosperous center of commerce and distribution, housed Germany's most esteemed printer, Anton Koberger (c. 1440-1513). His firm was staffed by a hundred craftsmen operating twenty-four presses; it printed over two hundred editions, including fifteen Bibles ([Fig. 6-9](#)). Koberger was also a bookseller, with sixteen shops and agents throughout Europe. By the 1490s most printers had trouble selling large books and had abandoned the huge format of liturgical Bibles. Books with smaller page sizes were more convenient and affordable for private customers. Koberger, however, continued to publish and sell large books ([Fig. 6-10](#)).

As a printer working in concert with master illustrators, Koberger produced three masterpieces. The 1491 *Schatzbehalter* (Treasure Trove), a religious treatise, contains ninety-two full-page woodcuts by the painter and woodcut illustrator Michael Wolgemuth (1434-1519). First published in Latin in July 1493 and then as a German translation in December, the six-hundred-page *Liber Chronicarum* or *Weltchronik* (Nuremberg Chronicle) by Hartmann Schedel is an ambitious history of the world from the biblical dawn of creation until the year it was printed ([Figs. 6-11](#) and [6-12](#)). One of the masterpieces of incunabula-period graphic design, the *Nuremberg Chronicle* has 1,809 woodcut illustrations in its complex, carefully designed 46 by 32 centimeter pages. The title page for the index is a full-page woodblock of calligraphy ([Fig. 6-13](#)) attributed to George Alt (c. 1450-1510), a scribe who assisted Schedel in lettering the Latin exemplar and who translated the Latin manuscript into German for that version. In addition, Alt created a number of the illustrations.

The exemplars (handmade model layouts and manuscript texts used as guides for the woodcut illustrations, typesetting, page design, and makeup of books) for both editions survive and provide rare insight into the design and production process ([Figs. 6-14](#) and [6-15](#)). The exemplars for the *Nuremberg Chronicle* are the work of several "sketch artists" and numerous scribes. The lettering in the exemplar has the same character count as the type font, ensuring an accurate conversion. The publishers contracted with Michael Wolgemuth (1434-1519) and his stepson Wilhelm Pleydenwurff (1460-94) to create the exemplars, draw the illustrations, and cut, correct, and prepare the woodblocks for printing. Also, one or the other had to be present at the printshop during typesetting and printing. For this work the artists were paid a one-thousand-guilder advance and guaranteed one-half of the net profits. Major cities of the world were illustrated ([Fig. 6-16](#)); some woodblocks were used for more than one city. Because many woodcuts were used several times, only 645 different woodcuts were required. For example, 598 portraits of popes, kings, and other historical personages were printed from 96 blocks ([Fig. 6-17](#)).

Koberger's contract required him to order and pay for paper that was as good as, or better than, the sample he had supplied; print the book according to the

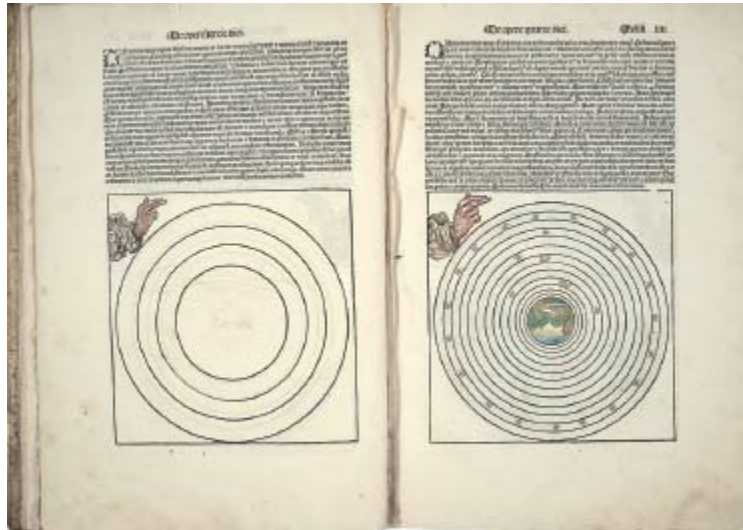
exemplars in an acceptable typestyle; maintain the security of a locked room for the project; and provide a workroom for Wolgemut and Pleydenwurff. Koberger was paid four guilders for every ream (five hundred sheets) of four-page sheets printed. During the months of production, Koberger could bill the publishers periodically for portions of the book that had been printed and gathered into three-sheet, twelve-page signatures.

Page layouts range from a full double-page illustration of the city of Nuremberg (Fig. 6-16) to purely typographic pages without illustrations. On some pages, woodcuts are inserted into the text; on others, woodcuts are lined into vertical columns (Fig. 6-17). Rectangular illustrations are placed under or above type areas. When the layout threatens to become repetitious, the reader is jolted by an unexpected page design. The dense texture and rounded strokes of Koberger's sturdy Gothic types contrast handsomely with the tones of the woodcuts. The illustrators used their imagination to create unseen monstrosities, unvisited cities, and awful tortures, and to express the story of creation in graphic symbols.



**6-11.** Anton Koberger, pages from the *Nuremberg Chronicle*, 1493. The raised hand of God in the initial illustration is repeated over several pages retelling the biblical story of creation. 46 x 32 cm



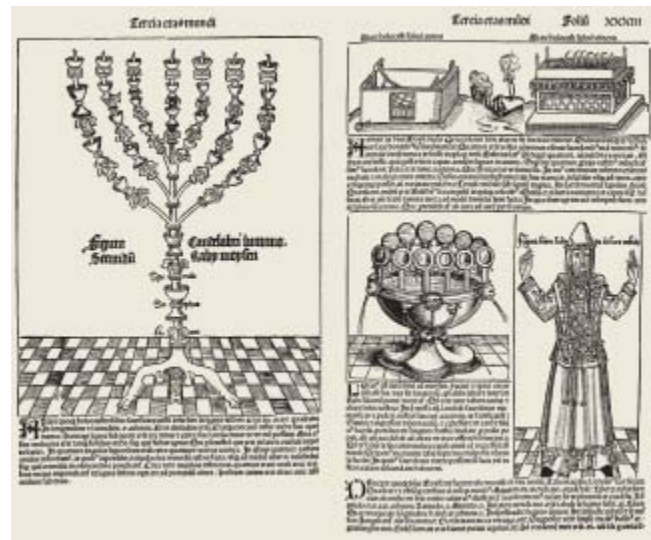


**6-12.** Anton Koberger, pages from the *Nuremberg Chronicle*, 1493. As in image 6-11, the raised hand of God implies the biblical story of creation. 46 x 32 cm

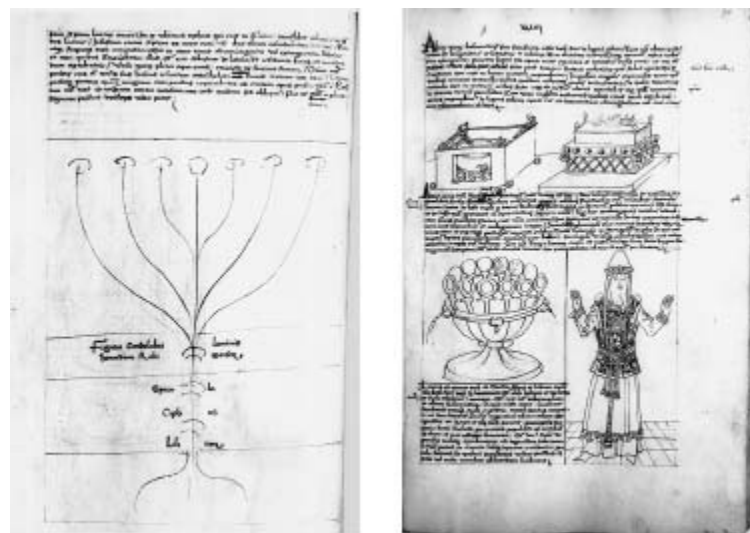


**6-13.** George Alt, title page for the *Nuremberg Chronicle*, 1493. This title reads, "Registry [index] for this Book of Chronicles with illustrations and portraits from the initiation of the world." 46 x 32 cm





**6-14.** Anton Koberger, pages from the *Nuremberg Chronicle*, 1493. This complex layout is ordered by the use of rules around the illustrations. These convert the silhouette images into rectangles, which can be tightly fitted with the rectangles of type. 46 x 32 cm



**6-15.** Studio of Michael Wolgemut and Wilhelm Pleydenwurff, pages from the *Nuremberg Chronicle*, Latin exemplar, pre-1493. This layout and manuscript provided guidance for the compositors, although liberties were taken in the final layout. 46 x 32 cm



**6-16.** Anton Koberger, pages from the *Nuremberg Chronicle*, 1493. This image accurately depicts the city of Nuremberg, clearly showing the churches of St. Lawrence and St. Sebaldus; other depictions of cities in the *Nuremberg Chronicle* are not accurate. 46 x 32 cm

**P**tolomeus **Euergetes** ein sun **Philometris**, der sibend egyptisch konig regieret **cxviii. iar.** was ein fast böser vnd grausamer man, dem von seiner gantzor-  
nigkeir wegen sein brud vnd **Cleopatra** sein schwester auß forchten dz reich durch  
botschafter vbergaben. do er nro also das brüderlich reich on einichen krieg erlan-  
get heit wardt er hochmütig vnd ertödtet seins bruders sun auß der muter henden  
vnd erwürgte alle sein gümmer. vnd gleicherweiß als er seinen verwandte ein grau-  
sam plüßgüßiger man was gewesen. also wardt er den römern die daselbsthin ko-  
men zu ein gelächter vnd gespöt. daß er was (als **Iustinus** schreibt) ems vngestalt-  
ten antlitz, kurtz leibs. vnd mit saystem bauch ein große thier gleich. die selb vn-  
gestalt wardt durch die vbersüßnigkeit des klands gemeret. Dieser hat kinder auß  
seiner schwester vnd auß der schwester seins weibs geporn. vnd auch die töchter  
seiner schwester mit gewalt geschwechet. vnd inn sun glidweiß zerteilet. in ein  
truhnen gelegt vnd inn tag seiner gepurt vnder der wirtschafft herfürtragen hauffen.

**P**tolomeus **physion** oder **sother** ein sun **Euergetis** der. **vij. konig** der egyptier  
regieret. **cxvij. iar.** Zu disen zeiten kriegten **Antiochus tyriceus** der sun **Deme-  
trij.** vnd **Antiochus** guffi des konigs bruder mit einander. also das **yero** emer vnd  
den der ander regieret. vnder solchen todsleggschen zwittrachten starb diser **Prolo-  
meus** vnd ließ seinem weib das reich.

**P**tolomeus **alexander** der. **ix. egyptisch konig** regieret nach aufstreibung seine bin-  
ders. **x. iar.** der was des voigenanten **Prolomei sother** bruder. nach dem **Cle-  
opatra** die muter mit ire elten sun. **cxvij. iar** geregiet het do empfing sie verdrüß  
ab der mitherrschung irs suns. darumb rayget sie das volck wider me vnd zwun-  
ge me in die inseln **Cyprum** zeellenden. do forder sie disen **Alexandrum** inn nüngern  
sun an statt seins bruders mit ir zeregung. aber die wardt darnach vö ime abgetan.  
vnd er desßhalb vossi volck in das ellend vertriben. vnd **Prolomeus sother** wider  
in das reich gefordert. darumb setzet **Alexander** das römisch volck zu erbt des ko-  
nigreichs **Tyreneorum**. das ime sein vater durch ein testament gelassen het.

**P**tolomeus **sother** vnläng dawo vö 8 muter vertribe hat dis iars als alexan-  
der vö de egyptien erslagē wardt dz vaterlich reich widerumb erobert. **vii.  
cxvij. iar** geregiet.

**H**annibal **hamilcaris** des **Carthaginensischen** herzogē sun ist **iii. ier** seines  
alters zu einem kaiser oder gepiet der **Carthaginensischen** heers geschöpft  
worden. dann er heit vor andern heersfürern an klügheit künmütigkeit vnd ra-  
ten zu antastung der ferlichkeit den vospriß. als er nro hawbtman worden wz.  
do leget er drey ier alles volck **Hispane** mit krieg ernd. daselbsthin setzet er **Asdrub-  
alem** seinen bruder zu hüt vnd bewarung vnd zohe vber das **Pitrenisch** gepirge  
vñ als er kome an das gepirge das welsches land von **gallia** schaidet. darüber me-  
ymant mit heer dan **Hercules** gegangen was. do oñnet er die stamigen weg vñnd  
stet mit verpörmung der holzhawffen vnd mit dareingegossen effsch. also dz ein  
geladner elephāt hindurch kome mocht. da vormals ein einiger mensch mit hingerē  
kund. aber an denselben ort verfiel vil lewt mit den elephanten in schnee. Man  
sagt das diser **Hannibal**. **lxxxiii.** zu fuß vnd. **xxiii.** zu roß vnd. **xxxvij.** elephaten in wel-  
sche land gefürt hab. daß **Hannibal** zohe in das **Thaurinensisch** feld vnd leget nach  
durchschroaffung der gangen ihenshalb des gepirgs gelegnen gegent. die römē  
in dreyen streyten ernder vñnd erobert vil stett. des gleichen tett er auch durch die  
**Ligurischen** gegent. darnach zohe er vber das **Appenninisch** gepirg vnd wardt bey  
**Althuria** do **yero**. **Florenz** ist mit dem seichen der awgen begriffen. also das er dz  
recht awg verlore. darnach erslāge er. **C. Flamminium** den römē. demnach wardt  
**Gabinus marcius** von den römern wider **Hannibalem** geschickt. der leget seine heer  
zeig in die höhe des gepirgs vnd an verpörmene ort der waldt damit betroge er me  
vñnd vberwunde me mit helff der **Aetiner**. vñnd **Hannibal** hat das ganz welsch  
land. **xvi. iar** mit mancherlay beschwerden belastigt. nachfolgend heeret er in **Apu-  
liam** vñnd bekämert die **Römer** bey **Canuas** mit großer niderlag. In demselben  
streit worden der römē fouil tausent erlagen das **Hannibal** drey mezen guldiner  
ringlein die er von der römischen ritter heinden abzohe gen **Carthago** sendet. So  
wardē desßmals auch die römische ratherrē entweders gefangē oder erlagen. vñnd  
es wer vñnd die römē geschichen gewesen wo **Hannibal** pald nach dem obfyg gen  
**Rom** komen wer. Aber er wardt gezwungen welsche land zezawmen vñnd sein va-  
terland wider **Publium Scipionem** zebefehimen. Do die **Carthaginenser** mit den  
**Römern** frid machten flohe er zu **Antiochum** dem konig. vñnd darnach zu dem konig **Bithunie**. daselbsthin ray-  
set. **Q. quintus** der römē wider me. vñnd auff das er aber von den römern nit gefangen würde so vegabe er ime  
selbs mit vergift. das er nach herliche syster in ein ringlein bey ime trüg. **vii. iar** starb **iii. lxx. iar** seines lebens.

Luca der konig Egypti  
Ptolomeus euergetes



Ptolomeus physion os  
Sother



Ptolomeus alexander



Ptolomeus sother



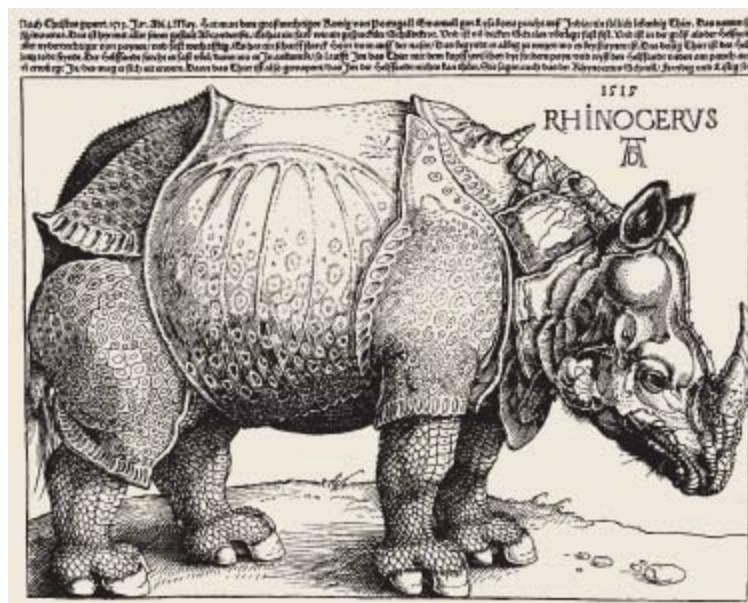
Hannibal

**6-17.** Anton Koberger, page from the Nuremberg Chronicle, 1493. Many of the woodblock illustrations were hand-painted. Several of these portraits were used multiple times in the text. 46 x 32 cm





**6-18.** Albrecht Dürer, The Four Horsemen of the Apocalypse, 1498. Poised at a historical watershed as the medieval epoch evolved toward the German Renaissance, Dürer simultaneously achieved the spiritual power of the former and the artistic mastery of the latter. 39.2 x 27.9 cm



**6-19.** Albrecht Dürer, broadside, 1515. Dürer developed his woodcut illustration from a sketch and description sent from Spain, after the first rhinoceros in over a thousand years arrived in Europe. 24.8 x 31.7 cm



**6-20.** Albrecht Dürer, from *Underweisung der Messung mit dem Zirckel und Richtscheit*, 1525. Dürer presented variations for each character in the alphabet. 19 x 14 cm

Koberger was godfather to Albrecht Dürer (1471-1528), whose goldsmith father apprenticed him to Wolgemut for almost four years, beginning in 1486. Most likely the young Dürer, who grew up three houses down the street in Nuremberg from Wolgemut's home and studio, assisted in the layout and illustration of the *Nuremberg Chronicle*.

In 1498 Dürer published Latin and German editions of *The Apocalypse* ([Fig. 6-18](#)) illustrated by his monumental sequence of fifteen woodcuts. This thirty-two-page book, with 39.2 by 27.9 centimeter pages, has fifteen layouts with two columns of Koberger's type on the left facing a Dürer illustration on the right. Dürer's *Apocalypse* has an unprecedented emotional power and graphic expressiveness. Volume and depth, light and shadow, texture and surface are created by black ink on white paper, which becomes a metaphor for light in a turbulent world of awesome powers. The book earned the twenty-seven-year-old Dürer renown throughout Europe.

The colophon in *The Apocalypse* reads "Printed by Albrecht Dürer." Given his prodigious volume of prints, Dürer probably had a press in his workshop. As the types used are Koberger's, we don't know if Dürer acquired set type from his godfather and printed *The Apocalypse*; printed the woodblocks and sent the sheets to Koberger's shop for typographic imprinting; or supervised while Koberger printed the edition.

In 1511 Dürer issued a new edition of *The Apocalypse* and published two other large-format volumes, the *Large Passion* and *The Life of the Virgin*. In his mature work he achieved mastery in the use of line as tone. Dürer's broadsides were very popular, and at least eight editions of his *Rhinoceros* ([Fig. 6-19](#)) went out of print. The text was undoubtedly edited to make the five lines of metal type form a perfect rectangle of tone aligning with the woodcut border.

Trips to Venice for six months at age twenty-three and for one and a half years in his mid-thirties enabled Dürer to absorb the painting theory and technique, as well as the humanist philosophy, of the Italian Renaissance. He became a



major influence in the cultural exchange that saw the Renaissance spirit filter into Germany. He believed German artists and craftsmen were producing work inferior to that of Italians because they lacked the theoretical knowledge of the professionals to the south. This inspired his book *Underweisung der Messung mit dem Zirckel und Richtscheit* (A Course in the Art of Measurement with Compass and Ruler), in 1525 ([Fig. 6-20](#)). The first two chapters are theoretical discussions of linear geometry and two-dimensional geometric construction. The third chapter explains the application of geometry to architecture, decoration, engineering, and letterforms. Dürer's beautifully proportioned Roman capitals, with clear instructions for their composition, contributed significantly to the evolution of alphabet design. Relating each letter to the square, Dürer worked out a construction method using a one-to-ten ratio of the heavy stroke width to height. This is the approximate proportion of the Trajan alphabet, but Dürer did not base his designs on any single source. Recognizing the value of art and perception as well as geometry, he advised his readers that certain construction faults could only be corrected by a sensitive eye and trained hand. The fourth chapter covers the construction of geometric solids, linear perspective, and mechanical aids to drawing.

The illustrated book *De Symmetria Partium Humanorum Corporum* (Treatise on Human Proportions) ([Fig. 6-21](#)) first appeared in Nuremberg shortly after Dürer's death in 1528. It shared his tremendous knowledge of drawing, the human figure, and the advances of Italian artists with German painters and graphic artists.

## The further development of the German illustrated book

While graphic artists and printers in Italy and France evolved toward Renaissance book design (discussed in chapter 7), German graphic artists continued their tradition of using textura typography and vigorous woodcut illustrations. One of Dürer's former students, Hans Schäufelein, was commissioned to design the illustrations for Melchior Pfintzing's *Teuerdank* (Fig. 6-22), an adventure of chivalry and knighthood printed by Johann Schoensperger the Elder at Nuremberg in 1517. Commissioned and planned by Emperor Maximilian I (1459-1519)—archduke of Austria, German king, and Holy Roman emperor (1493-1519)—to commemorate his marriage to Mary of Burgundy, this lavish book required five years to produce. The types for *Teuerdank*, designed by court calligrapher Vincenz Rockner, comprise one of the earliest examples of the Gothic style known as Fraktur. Some of the rigid, angular straight lines found in textura letterforms were replaced with flowing, curved strokes.

Rockner carried this design quality even further in an effort to duplicate the gestural freedom of the pen. As many as eight alternate characters were designed and cast for each letterform. These had sweeping calligraphic flourishes, some of which flowed deep into the surrounding space. When the book was published, other printers insisted that these ornamental letterforms must have been printed from woodblocks, refusing to believe it possible to achieve these effects with cast metal types. (An inverted *i* in the 1517 edition, however, conclusively proves that metal types were used to print *Teuerdank*.)

Technically speaking, a broadside is a single leaf of paper printed on one side only. When both sides are printed, the page is frequently called a broadsheet; however, these terms are often used interchangeably. This ephemeral form of graphic communications became a major means for information dissemination from the invention of printing until the middle of the nineteenth century. Content ranged from announcements of deformed births to portraits of famous secular and religious leaders (Figs. 6-26 and 6-27). Festivals and fairs were advertised, and the sale of lottery tickets and indulgences was announced. Political causes and religious beliefs were expounded, and invasions and disasters were proclaimed. Folded printed sheets evolved into pamphlets, tracts, and, later, newspapers. The design of a broadside was often the task of the compositor, who organized the space and made typographic decisions while setting the type. Woodblock illustrations were commissioned from artists. Once available, a given woodblock might appear in a number of broadsides, or be sold or loaned to another printer.

As Martin Luther pressed the breach with the Catholic Church that began in 1517, his presence at the university in Wittenberg brought importance to the graphics produced there. Luther found a loyal friend and follower in the artist Lucas Cranach the Elder (1472-1553), who had been called to Wittenberg by the electors of Saxony. In addition to his studio, staffed by a number of well-trained assistants, Cranach operated a printing office, a bookshop, and a paper mill. He

even found time to serve as mayor of Wittenberg twice. He turned his considerable energy to the Reformation by portraying the Reformers and their cause in books and broadsides. When Luther traveled to Worms for his celebrated trial in 1521, his portraits by Cranach filled the town on printed matter proclaiming his beliefs. Yet Cranach regularly accepted commissions for Madonnas and Crucifixions from Catholic clients, and many of the woodcuts he produced for the Luther Bible were also used in a subsequent Catholic edition. A most effective example of propaganda is Cranach's work for the *Passional Christi und Antichristi* (Passion of Christ and Antichrist) ([Figs. 6-23](#) and [6-24](#)), printed by Johannes Grunenberg in 1521. Inspired by Luther, scenes from the life of Christ and biting depictions of the papacy are juxtaposed in graphic contrast on facing pages. Both of Cranach's sons, Hans Cranach (d. 1537) and Lucas Cranach the Younger (1515-86), joined their father's studio; few examples of Hans's work remain, but the younger son continued to work in the family style for many years after his father's death and illustrated books such as Fabian von Auerswald's *Ringer-Kunst* (Art of Wrestling) ([Fig. 6-25](#)) and the broadside displaying Martin Luther's portrait ([Fig. 6-26](#)). In addition to Cranach, Hans Baldung Grien (c. 1480-1545), also a supporter of the Reformation, produced portraits of Luther ([Fig. 6-27](#)).

## Typography spreads from Germany

Italy, which was at the forefront of Europe's slow transition from the feudal medieval world to the Renaissance, sponsored the first printing press outside Germany.



**6-21.** Albrecht Dürer, woodcut from *De Symmetria Partium Humanorum Corporum*, 1532. To assist his fellow artists, Dürer offers a “through-the-looking-grid” device as an aid to drawing. 25 x 19 cm



**6-22.** Johann Schoensperger (printer), pages from *Teuerdank*, 1517. The full title of the work translates as “The adventures and a portion of the story of the praiseworthy, valiant, and high-renowned hero and knight, Lord Tewrdannckh.” The flamboyant calligraphic gestures are appropriate for this romantic novel about chivalry. The swashes are carefully placed to animate the pages in the layout of the book. 34.6 x 22.6 cm



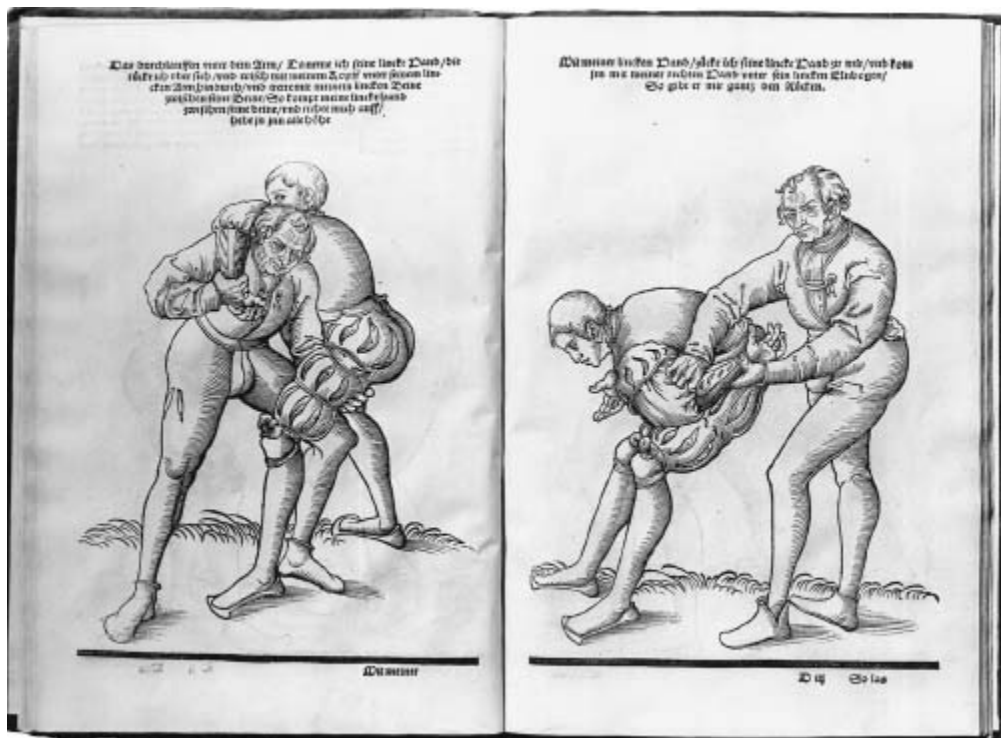


**6-23.** Lucas Cranach the Elder (illustrator), pages from *Passional Christi und Antichristi*, 1521. In a biting satirical contrast, Christ labors under the weight of his cross while the Pope travels in style in a sedan chair. 18.7 x 14.7 cm



**6-24.** Johannes Grunenberg (printer) and Lucas Cranach the Elder (illustrator), pages from *Passional Christi und Antichristi*, 1521. Here Christ is depicted

driving the moneylenders from the temple. 19.5 x 14.8 cm



**6-25.** Hans Lufft (printer) and Lucas Cranach the Younger (illustrator), pages from Fabian von Auerswald's *Ringer-Kunst*, 1539. Lufft printed Cranach's eighty-seven woodcuts without the usual border, enabling them to move dynamically on the page. The centered captions above and the thick rule below provide balance in this predominantly pictorial book. 30.1 x 19.5 cm



**6-26.** Lucas Cranach the Younger, broadside, 1551. This commemorative portrait of Martin Luther bears the identification of the illustrator (Cranach's flying snake device) and the block cutter, a craftsman named Jörg, who is identified typographically above the date. 11.5 x 7.5 cm



**6-27.** Portrait of Martin Luther, 1521. 6.7 cm diameter

Although fifteenth-century Italy was a political patchwork of city-states, monarchies, republics, and papal domains, it was at the zenith of its wealth and splendid patronage of the arts and architecture. In 1465 Cardinal Turrecremata of the Benedictine monastery at Subiaco invited two printers, Konrad Sweynheym (d. 1477) of Mainz (who had worked for Peter Schoeffer) and Arnold Pannartz (d. 1476) of Cologne, to Subiaco to establish a press. The cardinal wished to publish Latin classics and his own writings.

The types designed by Sweynheym and Pannartz ([Figs. 6-28](#) and [6-29](#)) marked the first step toward a Roman-style typography based on letterforms that had been developed by Italian scribes. These scholars had discovered copies of lost Roman classics written in ninth-century Caroline minuscules. They mistakenly thought they had discovered authentic Roman writing, in contrast to the black medieval lettering that they erroneously believed to be the writing style of the “barbarians” who had destroyed Rome. Sweynheym and Pannartz created a typographic “double alphabet” by combining the capital letters of ancient Roman inscriptions with the rounded minuscules that had evolved in Italy from the Caroline minuscule. They tried to unify these contrasting alphabets by adding serifs to some of the minuscule letters and redesigning others. After three years in Subiaco, Sweynheym and Pannartz moved to Rome, where they designed a more fully roman alphabet that became the prototype for the roman alphabets still in use today. By 1473 they had printed over fifty editions, usually in press runs of 275 copies. Ten other Italian cities also had printers publishing Latin classics, and the market could not absorb the sudden supply of books. The partnership of Sweynheym and Pannartz suffered a financial collapse and was dissolved.

Initial volumes printed in Italy continued the pattern of the early German printed books. Initials, folios, headings, and paragraph marks were not printed. Space was left for these to be rubricated by a scribe with red ink. Often, a small letter was printed in the space left for an illuminated initial, informing the scribe what initial to draw. In many incunabula, the paragraph marks were not drawn in the spaces provided. Eventually, the blank space alone indicated a paragraph.

After apprenticing in the English textile trade, William Caxton (c. 1421-91) left his native land for the textile center of Bruges in the Low Countries, where he set up his own business as a merchant and diplomat. In the early 1470s he spent a year and a half in Cologne, where he learned printing and translated Raoul Lefèvre’s *Recuyell of the Historyes of Troye* from French into English. On returning to Bruges, he enlisted the help of the illuminator and calligrapher Colard Mansion (c. 1440- c. 1484) and set up a press. In 1475 Caxton’s translation became the first typographic book in the English language. In the



epilogue to the third part, Caxton tells the reader, “my pen is worn, my hand is weary and shaky, my eyes are dimmed from too much looking at white paper”; thus he “practiced and learned at great expense how to print it.”



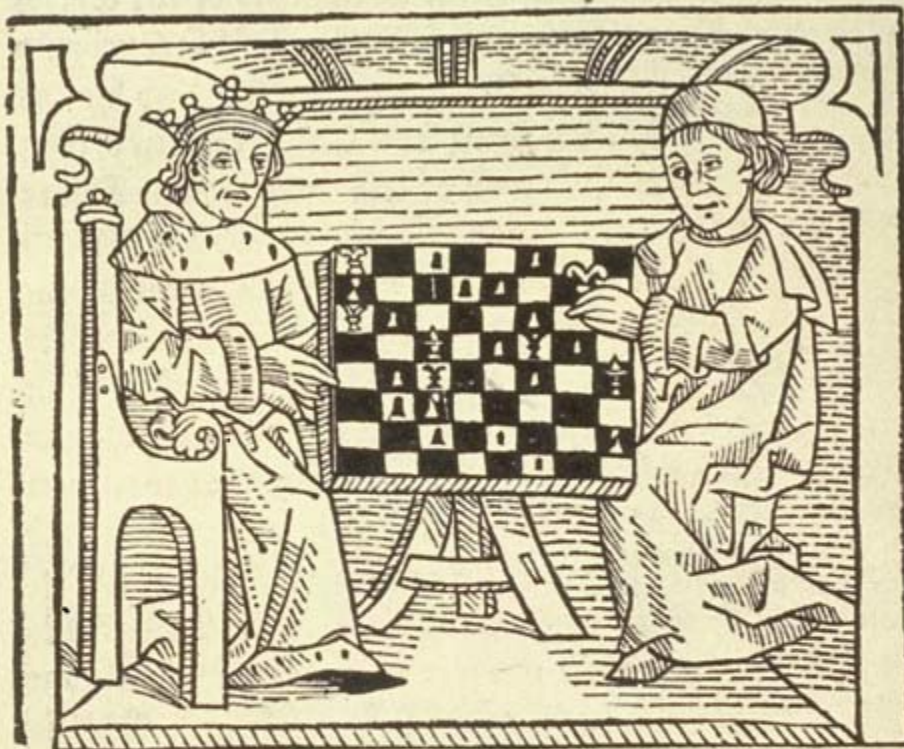
**6-28.** Konrad Sweynheym and Arnold Pannartz, pages from Lactantius's Opera, 1465. The first religious book printed in Italy, on the first Italian printing press, at the monastery at Subiaco. The text is set in the earliest typeface designed and cast by Sweynheym and Pannartz and shows the first appearance of Greek letters in the history of printing by movable type. 30.8 x 20.4 cm



**6-29.** Konrad Sweynheim and Arnold Pannartz, page from Augustine of Hippo's *The City of God*, 1467. This is the first printed volume of Augustine's *The City of God* and one of four books printed by Sweynheim and Pannartz at the Benedictine monastery at Subiaco. This initial page is elegantly decorated with gold leaf and colors, illuminated initials, and a portrait of Augustine. The text is in the second typeface designed and cast by Sweynheim and Pannartz. 43.1 x 30.9 cm



The thyrd chapitre of the first tractate treteth Wherfore  
the playe Was founden and maad? Capitulo in



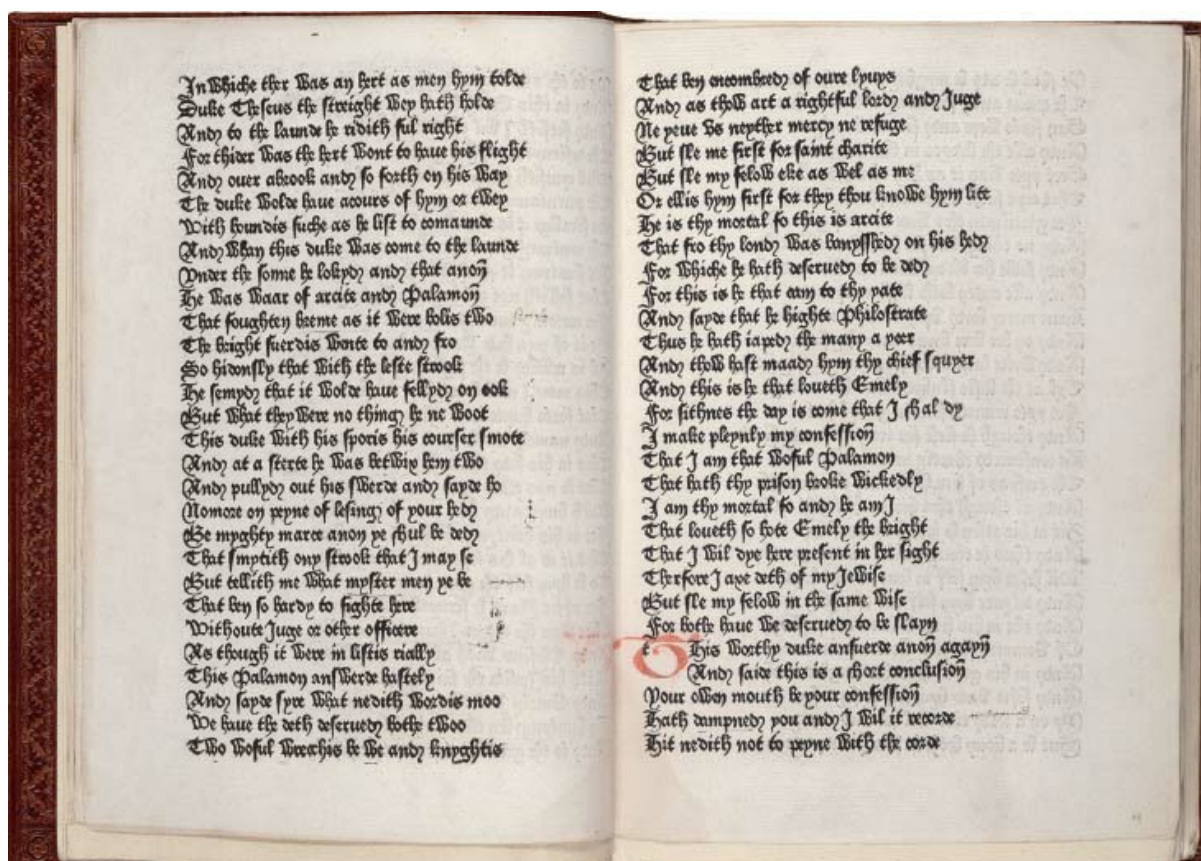
The causes Wherfore this playe Was founden ben in  
t The first Was for to correcte and repreue the kyng  
for Whan this kyng enylmerodach sawe this playe / And  
the barons knyghtes and gentilmyn of his court playe  
Wyth the phylosophyr / he merueyled greatly of the beaultee  
and nouelte of the playe . And desired to playe agaynst  
the philospher / The philospher answered and sayd to hym  
that hit myght not be don / but yf he first lernyd the playe  
The kyng sayd hit Was reson and that he wold put hym  
to the payn to lerne hit / Than the phylosophyr began to

**6-30.** William Caxton and Colard Mansion, page from Jacobus de Cessolis's *The Game and Playe of the Chesse*, c. 1476. The eccentric, jerky type used by Caxton ushered in the era of the typographic book for the British nation. 24.4 x 17.5 cm

The partners separated after printing an English translation of Jacobus de Cessolis's *The Game and Playe of the Chesse* ([Fig. 6-30](#)) and two or three French-language books. Mansion remained in Bruges and printed twenty-seven editions before 1484, when he was forced to flee the city to escape his creditors. Caxton, meanwhile, had moved his types and press across the English Channel

in 1476 and established the first press on English soil. Having already printed the first book in the English language, now he printed the first book in England, at the Sign of the Red Pale in Westminster.

The roughly ninety books that he published in Westminster encompassed nearly all the major works of English literature through the fifteenth century, including Chaucer's *Canterbury Tales* (Fig. 6-31) and Sir Thomas Malory's *Morte d'Arthur*. Caxton is a pivotal figure in the development of a national English language, for his typographic work stabilized and unified the constantly changing, diverse dialects in use throughout the islands. Primarily a scholar and translator, Caxton contributed little to the evolution of book design and printing, as his work had a crude vigor devoid of graphic elegance or refinement. Woodcut illustrations from his volumes have a brash forcefulness and are awkwardly drawn; the workmanship of his printing is inferior to Continental printing from the same period. Caxton's printer's mark (Fig. 6-32) evokes the carpets woven at Bruges. After Caxton's death, his foreman, Wynkyn de Worde (d. 1534/35), continued his work and published nearly four hundred titles over the following four decades.



**6-31.** William Caxton, pages from *The Canterbury Tales*, 1477. 24.4 x 17.5 cm





**6-32.** William Caxton, printer's trademark, after 1477.



**6-33.** Philippe Pigouchet, page from *Horae Beatus Virginis Mariae* (Hours of the Blessed Virgin Mary), 1498. The dense complexity of illustration, typography, and ornaments compressed into the space is typical of Pigouchet's book design. 16.5 x 10.8 cm



**6-34.** Philippe Pigouchet, page from *Heures a lusiage de Paris*, 1500. This costly edition, published by Simon Vostre (d. c. 1522) and printed on vellum, clearly demonstrates the continuity of page design from manuscripts to the era of printing from movable type. 18.9 x 13 cm





Aureum opus regalium privilegiorum ciuitatis et regni Valentie cum historia cristianissimi Regis Jacobi ipsius primi conquistatoris

**6-35.** Diego de Gumiel, title page for *Aureum Opus* (Great Works), 1515. The title almost becomes an afterthought in this title page. The use of white-on-black woodblocks and heraldic imagery is typical of early Spanish graphic design. 22.9 x 15.2 cm





**6-36.** Arnao Guillén de Brocar, page from the Polyglot Bible, 1514-17. The grid system developed for this volume uses uneven columns to compensate for the different running lengths of the different languages. 36.7 x 27 cm

Printing came to France in 1470 when three German printers—Michael Freiburger, Ulrich Gering, and Martin Kranz—were sponsored by the prior and the librarian of the Sorbonne to establish a press there. At first they used Roman letters inspired by Italian types to reprint classics, but after they lost their Sorbonne sponsorship in 1473 they began to print with Gothic types that were more familiar to their French audience.

To a greater degree than in any other country, French block printers and typographic printers joined forces to duplicate the design of illuminated manuscripts. Late Gothic illumination was the zenith of French art at the time, and early French printing surrounded Gothic type and woodcut illustrations with modular blocks that filled the space with flowers and leaves, birds and animals, patterns and portraits. Jean Dupré printed France's first outstanding typographic book, Augustine of Hippo's *La cité de Dieu* (*The City of God*), in 1486. Philippe Pigouchet's (1488-1526) *Horae* (Book of Hours) established the graphic excellence of this popular form (Fig. 6-33). Both a printer and engraver, Pigouchet appears to have introduced the *criblé* technique, in which the black areas of a woodblock are punched with white dots, giving the page a lively tonality (Fig. 6-34). His magnificent editions, such as *Heures a l'usage de Paris* in 1500, closely resemble manuscripts from a previous era.

Spain also received three German printers, who arrived in Valencia in 1473 under the auspices of a major German import-export firm. The design sense of the Spanish, which favored dark masses balancing decorative detail, influenced their graphic design, particularly their large woodblock title pages ([Fig. 6-35](#)). A particular masterpiece of Spanish typographic design is Arnao Guillén de Brocar's Polyglot Bible ([Fig. 6-36](#)) of 1514-17. Composed of correlated texts in multiple languages, this massive research project drew scholars from all over Europe to the University of Alcalá de Henares. The printer had to design a page format to accommodate five simultaneous typographic presentations.

During the remarkable first decades of typography, German printers and graphic artists established a national tradition of the illustrated book and spread the new medium of communication throughout Europe and even to the New World. Simultaneously, a cultural renaissance emerged in Italy and swept graphic design in unprecedented new directions.

## 7 Renaissance Graphic Design

mortales colere uideantur: nec beatitudinis priuationem: ne i  
fateantur. Non ergo ad beatitudinem cōsequendam omīa fug  
pora: sed corruptibilia: graua: moribunda: non qualia fecit pri

**7-1.** Johannes da Spira, typography from Augustine of Hippo's *De civitate Dei*, 1469. The vertical stress and sharp angles of textura evident in Sweynheym and Pannartz's fonts yielded to an organic unity of horizontal, vertical, diagonal, and circular forms.

Hæc igitur īspiciēs diuinus ille uir mœnibus ferreis & īuiolabili  
a cæteris gētibus separe nos uoluit: quo pacto facilius corpore a  
īmaculatos lōgeq; ab huiuscemodi falsis opinioībus remotos for

**7-2.** Nicolas Jenson, typography from Eusebius's *De præparatione evangelica*, 1470. A new standard of excellence was established with wider letterforms, lighter tone, and a more even texture of strokes.



**7-3** and **7-4.** Nicolas Jenson, pages from *Incipit officium beate Marie virginis secundum consuetudinem romane curie*, 1475. 8.9 x 6.9 cm

The word *renaissance* means “revival” or “rebirth.” Originally this term was used to denote the period that began in the fourteenth and fifteenth centuries in Italy, when the classical literature of ancient Greece and Rome was revived and read anew. However, the word is now generally used to encompass the period marking the transition from the medieval to the modern world. In the history of graphic design, the renaissance of classical literature and the work of the Italian

humanists are closely bound to an innovative approach to book design. Type design, page layout, ornaments, illustration—even the total design of the book—were all rethought by Italian printers and scholars. The prototype roman alphabet designs of Sweynheym and Pannartz (see Figs. 6-28 and 6-29) and the coarse decorative borders of early French books (see Fig. **6-34**) were the first tentative steps toward unique Renaissance book designs. Although Sweynheym and Pannartz set up the first printing press in Italy at the Benedictine monastery in Subiaco near Rome, the flowering of a new approach to book design that was independent of the German illustrated book started in Venice and continued there during the last three decades of the fifteenth century.

## Graphic design of the Italian Renaissance

It was not Florence, where the wealthy Medicis scorned printing as inferior to manuscript books, but Venice—a center of commerce and Europe’s gateway to trade with the eastern Mediterranean, India, and East Asia—that led the way in Italian typographic book design. A Mainz goldsmith, Johannes da Spira (d. 1470), was given a five-year monopoly on printing in Venice, publishing the first book, *Epistolae ad familiares* (Letters to Friends), by Cicero, in 1469. His innovative and handsome roman type ([Fig. 7-1](#)) cast off some of the Gothic qualities found in the fonts of Sweynheym and Pannartz; he claimed that it was an original invention and managed to restrict it to his exclusive use until his death in 1470. Printed in partnership with his brother, Wendelin (or Vindelinus), da Spira’s 1470 edition of Augustine of Hippo’s *De civitate Dei* (*The City of God*) was the first typographic book with printed page numbers. Wendelin da Spira inherited his brother’s press—but not the exclusive right to printing in Venice—upon Johannes’s untimely death. The ending of the monopoly cleared the path for other printers, such as Nicolas Jenson (c. 1420–80), to establish presses in Venice.

Jenson, after an apprenticeship at the Paris mint and service as master of the Royal Mint of Tours, France, was a highly skilled cutter of dies used for striking coin. He established Venice’s second press shortly after Johannes da Spira’s death. Upon hearing of Gutenberg’s achievement, King Charles VII of France sent Jenson to Mainz in 1458 to learn printing. It has been said that Jenson chose not to return to France after Louis XI ascended to the French throne in 1461. Jenson’s fame as one of history’s greatest typeface designers and punch cutters rests on the types first used in Eusebius’s *De praeparatione evangelica* (Evangelical Preparation), which presents the full flowering of roman type design ([Fig. 7-2](#)).

Part of the lasting influence of Jenson’s fonts is their extreme legibility, but it was his ability to design the spaces between the letters and within each form to create an even tone throughout the page that placed the mark of genius on his work. During the last decade of his life Jenson designed outstanding roman, Greek, and Gothic fonts and published over 150 books that brought him financial success and artistic renown. The characters in Jenson’s fonts aligned more perfectly than those of any other printer of his time. A rare example of a miniature publication from Jenson’s press is the 1475 edition of *Incipit officium beate Marie virginis secundum consuetudinem romane curie* (Little Office of the Virgin Mary). Its elaborately decorated borders and initial letters reflect contemporary illuminated manuscripts of the period ([Figs. 7-3](#) and [7-4](#)). Before Jenson’s death in 1480, Pope Sixtus IV bestowed upon him the title of Count Palatine for his religious publications.

Many early printers designed trademarks to identify their books ([Figs. 7-5 through 7-7](#)). As noted by graphic designer Lance Hidy, these emblems bear witness to the revived attention to Egyptian hieroglyphics during the Renaissance. At the time, hieroglyphics were erroneously believed to be entirely



ideographic and not phonetic. This resulted in the design of symbols and heraldry that are forerunners to those used in modern graphic design.

Renaissance designers had a strong preference for floral decoration. Wildflowers and vines were applied to furniture, architecture, and manuscripts. Books continued to be a collaboration between the typographic printer—in the incunabula period typography was sometimes called artificial writing—and the illuminator, who added initials and ornaments. The logical next step was to print everything on a printing press. Erhard Ratdolt (1442-1528) took significant steps toward the totally printed book. A master printer from Augsburg, Germany, Ratdolt worked in Venice from 1476 until 1486. Working closely with his partners, Peter Loeslein and Bernhard Maler (also called Pictor), in 1476 Ratdolt printed the *Calendarium* (Record Book) by Regiomontanus, a second version of an earlier and inferior edition printed while Ratdolt was still in Augsburg. This was the first book with a complete title page used to identify a book and most likely the first book printed in more than one color in one press run ([Fig. 7-8](#)). In addition to the innovative title page, *Calendarium* contained sixty diagrams of solar and lunar eclipses printed in yellow and black ([Fig. 7-9](#)). In the rear of the book are three-part mathematical wheel charts for calculating the solar cycles ([Figs. 7-10](#) and [7-11](#)). During this time, fear and superstition were being swept away as scientists began to understand natural phenomena, and eclipses moved from black magic to predictable fact. Printers disseminated this knowledge, and *Calendarium* was largely a result of Ratdolt's interest in mathematics and astronomy.

Yet another innovation by Ratdolt was the way woodcut borders and initials were used as design elements. These decorative features included naturalistic forms inspired by Western antiquity and patterned forms derived from the Eastern Islamic cultures. Bernhard Maler is assumed to be the designer of Ratdolt's borders. Both fine-line ornaments and reversed designs (white forms on a solid background) were used; sometimes these were printed in red ink. A three-sided woodcut border used on the title page for a number of Ratdolt's editions became a kind of trademark. It appears on the title page of Euclid's *Geometriae elementa* (Elements of Geometry) of 1482 ([Fig. 7-12](#)). The design format uses a large outer margin about half as wide as the text column width ([Fig. 7-13](#)). Small geometric figures, whose sheer delicacy of line represents a technical breakthrough, are placed in the margins adjacent to the supporting text.

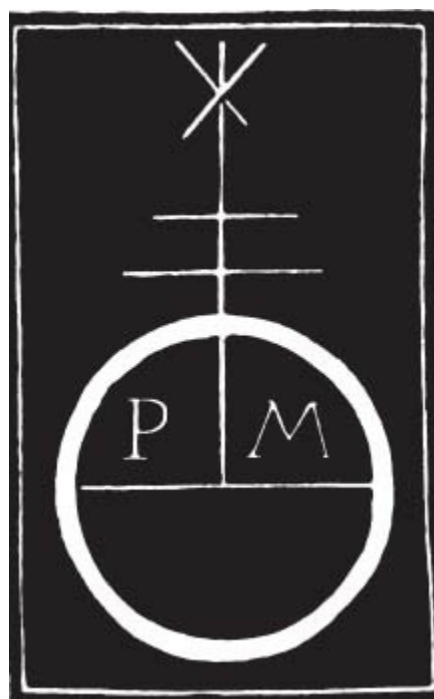
When Ratdolt left Venice and moved back to his native Augsburg, he publicized his return by issuing the first printer's type specimen sheet that showed his range of typographic sizes and styles. Ratdolt remained an active printer until his death at age eighty-one. The innovations of Ratdolt and his partners during his decade in Venice were not immediately adopted by other Venetian printers, however. The full flowering of graphic decoration in the printed book did not begin until the turn of the century.



**7-5.** Printer's trademark, 1481. Attributed to Andreas Torresanus (1451-1529). One of the oldest symbolic themes, the orb and cross is found in a chamber of Cheops's pyramid at Giza, where it was hewn into stone as a quarry mark. A fairly common design device at this time, it symbolized that "God shall reign over earth." Various sizes



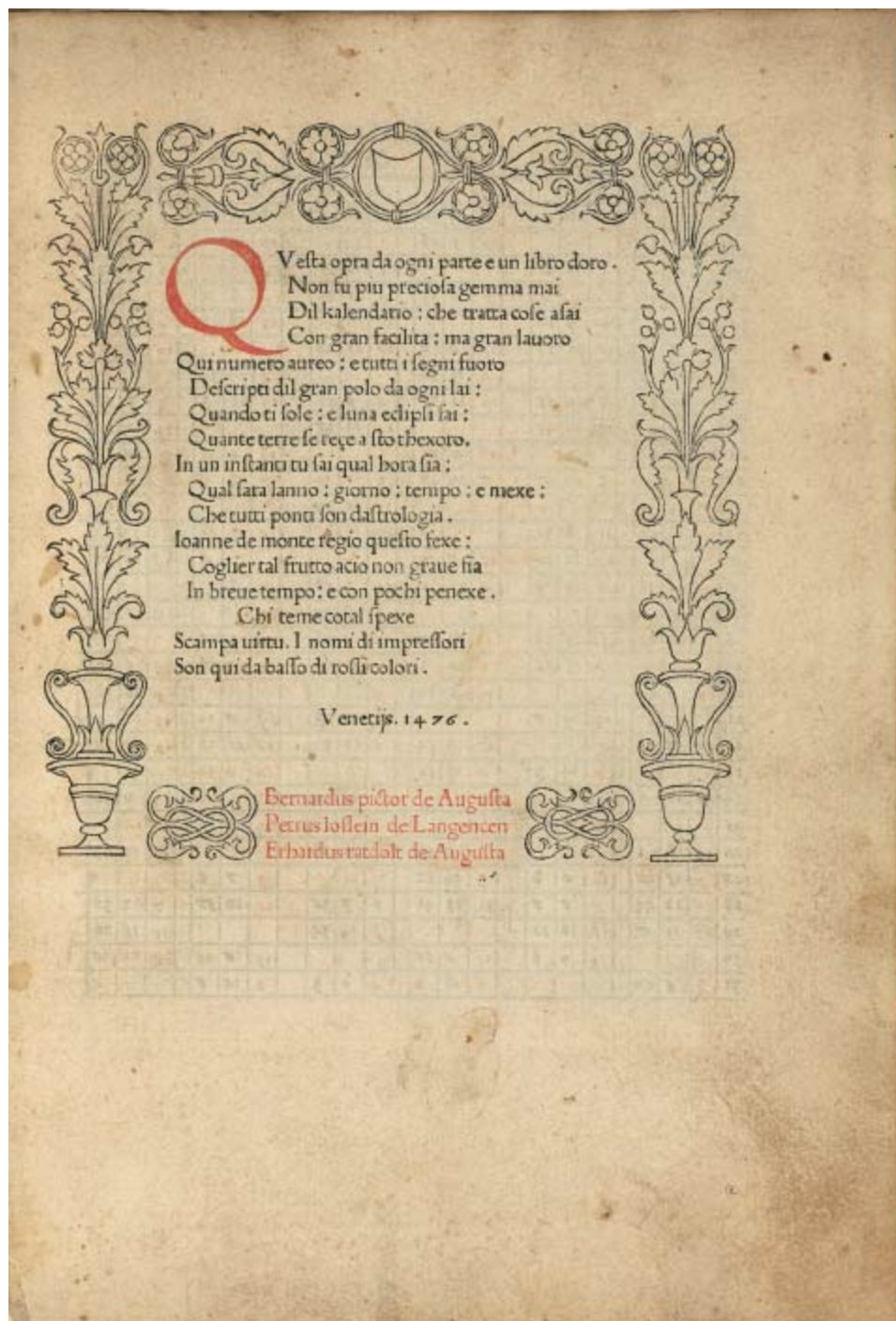
**7-6.** Laurentius de Rubeis, printer's mark, 1482. This orb and cross was designed in the town of Ferrara, located about 90 kilometers southwest of Venice. Various sizes



**7-7.** Pere Miguel, printer's mark, 1494. Dozens of incunabula printers adopted an orb-and-cross mark. Miguel worked in Barcelona, Spain. Various sizes

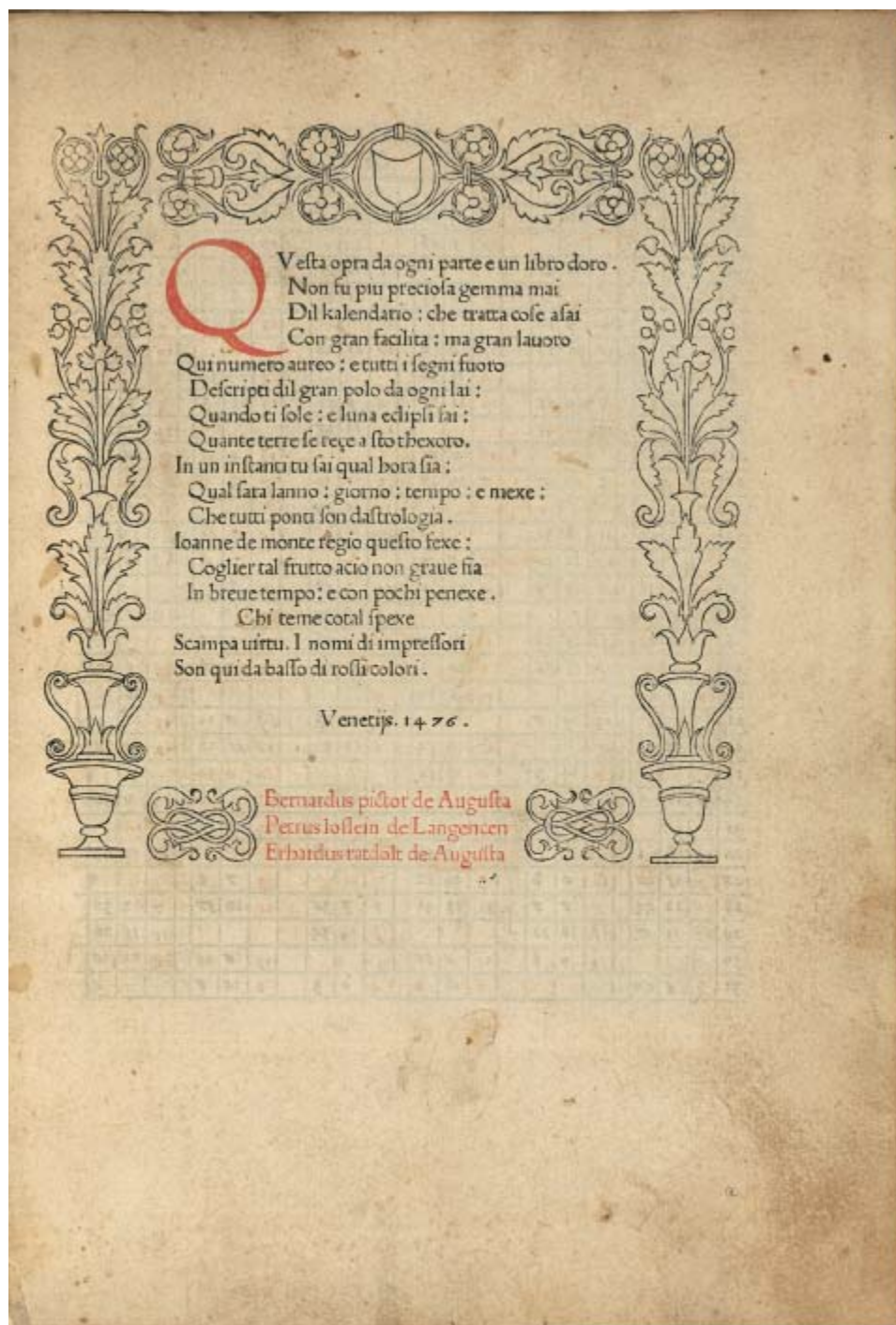
The *Ars Moriendi* (Art of Dying) was a best seller during the fifteenth century. At least sixty-five editions, including manuscripts, block books, and typographic

books, were produced before 1501. An edition published in 1478 by the Italian printers Giovanni and Alberto Alvise in Verona is believed to be the first design that used printers' flowers (fleurons), decorative elements cast like type. The Verona *Ars Moriendi* used these as graphic elements in the title page design and as fillers in short lines that left blank areas in the text blocks ([Fig. 7-14](#)).



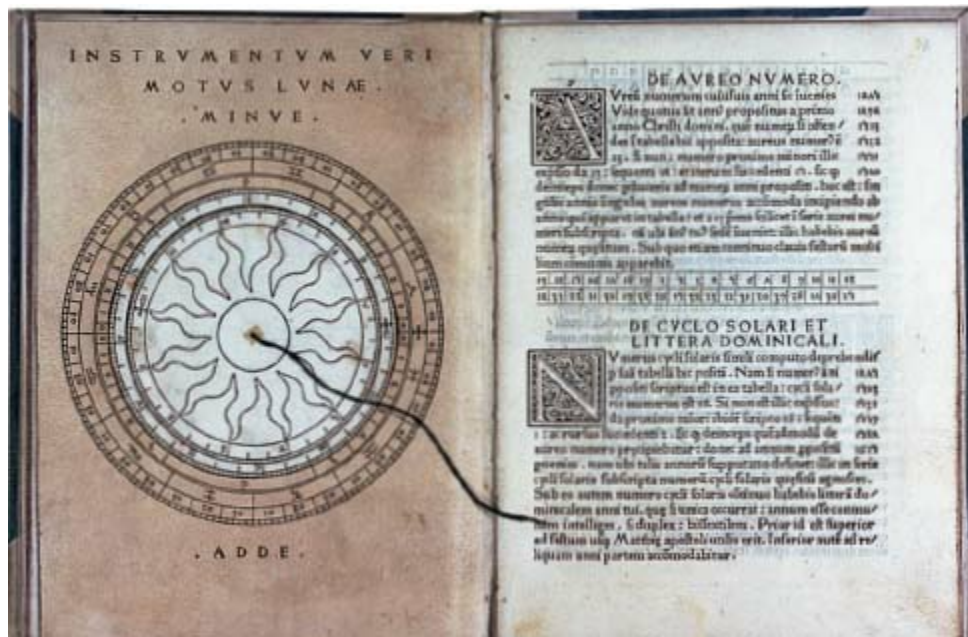
[7-8](#). Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, title page for *Calendarium*, by Regiomontanus, 1476. The title and author are identified in verse describing the book. The date and printers' names in Latin appear below.  
21.3 x 15.9 cm



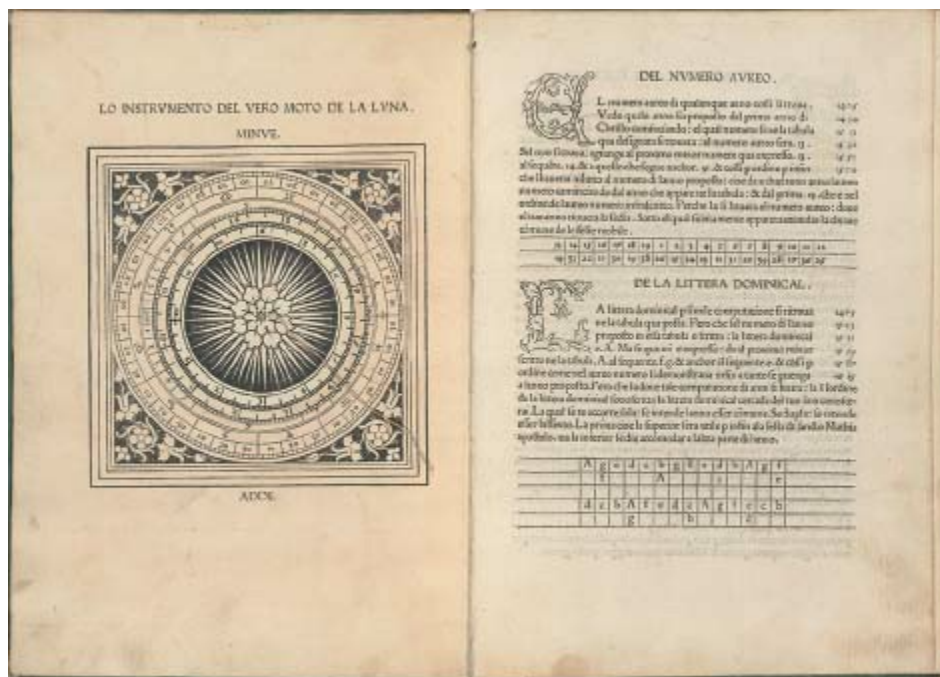


**7-9.** Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from *Calendarium*, by Regiomontanus, 1476. A grid of metal rules brings order and legibility to this record of past and future eclipses. 21.3 x 15.9 cm





**7-10.** Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from *Calendarium*, by Regiomontanus, 1476. The two central circles are printed on heavy paper, cut out, and mounted over the larger woodcut with tape and a string. This may be the first “die-cut” and manual tip-in graphic material in a printed book. 21.3 x 15.9 cm



**7-11.** Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from *Calendarium*, by Regiomontanus, 1476. An additional three-part mathematical wheel chart for calculating the solar cycles. 21.3 x 15.9 cm

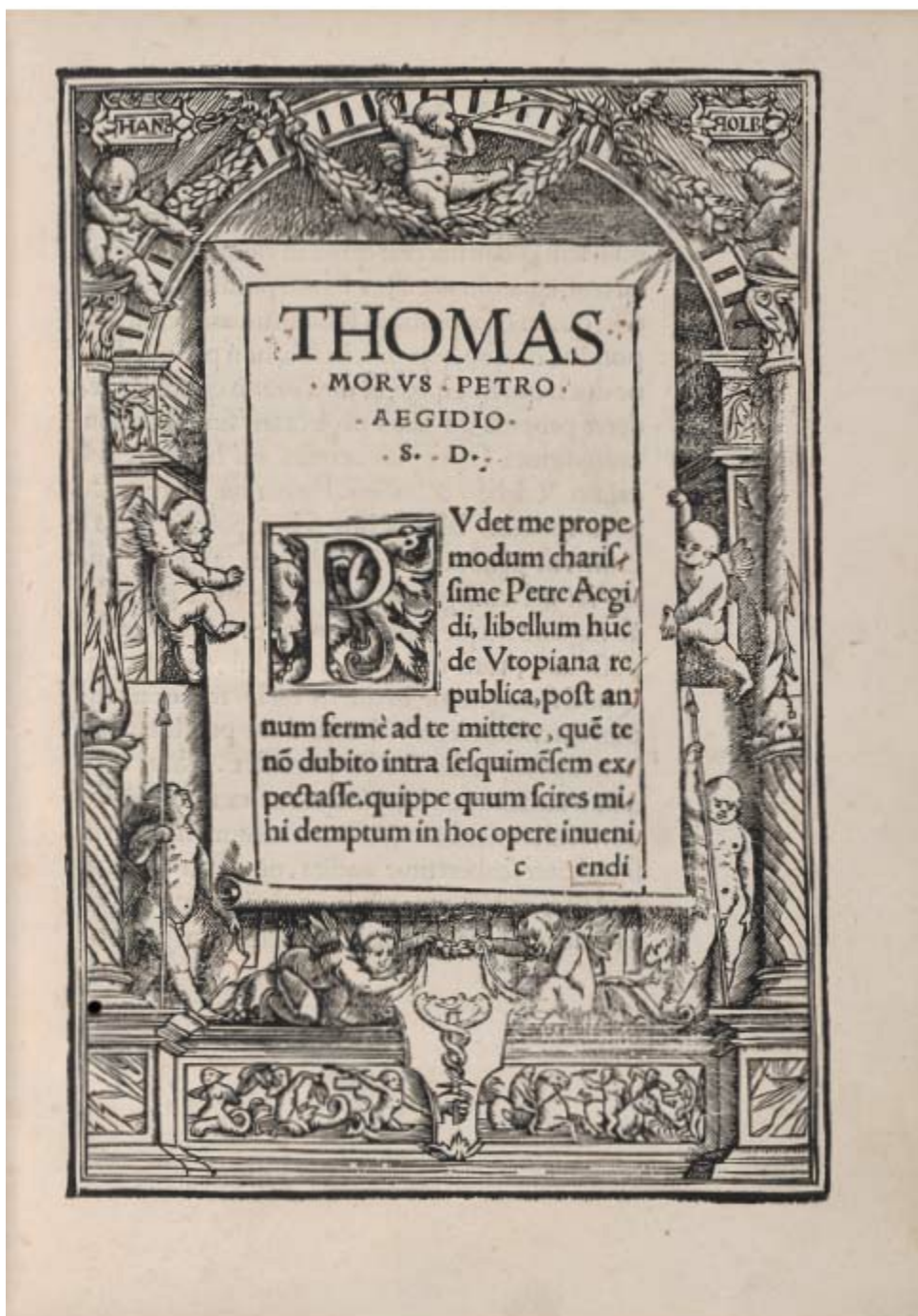


**7-12.** Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from Euclid's *Geometriae elementa*, 1482. A dazzling white-on-black design brackets the text, and incredibly fine line diagrams in the wide margin visually define Euclid's terms. The color in the decorative border and initial was added later by hand. 29.8 x 20.7 cm

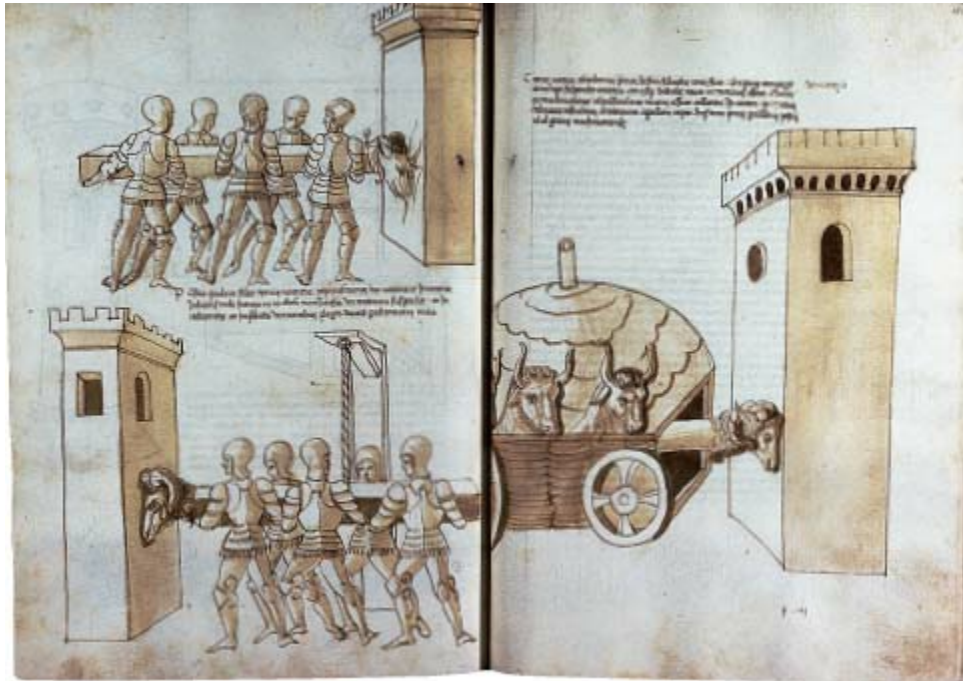


**7-13.** Erhard Ratdolt, Peter Loeslein, and Bernhard Maler, pages from Euclid's *Geometriae elementa*, 1482. The wide outer margin is maintained throughout the book for explanatory diagrams. Two sizes of initial letters denote sections and subsections. 29.8 x 20.7 cm





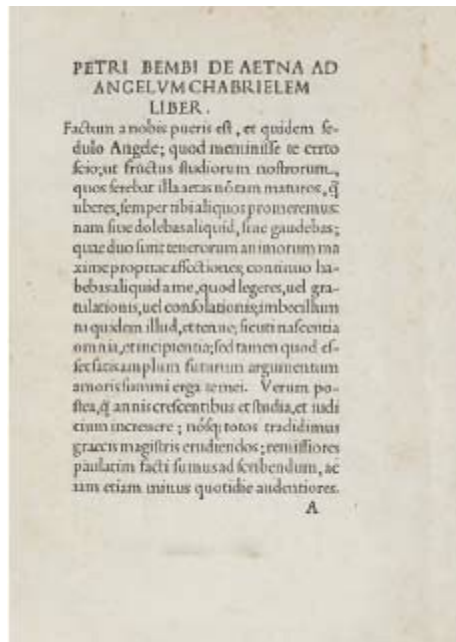
**7-14.** Giovanni and Alberto Alvisi, title page from *Ars Moriendi*, 1478. The vocabulary of graphic design possibilities was expanded by the design and casting of metal decorative ornaments that, along with the type, could be composed as part of the page. 19.4 x 12.7 cm



**7-15.** Manuscript book of Roberto Valturio's *De Re Militari*, undated. Freely drawn in brown pen-and-ink, the illustrations have brown and ochre washes applied. 26.8 x 18.5 cm



**7-16.** Johannes Nicolai de Verona (printer), pages from Roberto Valturio's *De Re Militari*, 1472. Detail and gestural line quality are lost in the translation from manuscript original to printed volume, but the basic layout remains the same. 26.8 x 18.5 cm



**7-17.** Aldus Manutius, from Pietro Bembo's *De Aetna*, 1495-96. As the model for Garamond in the sixteenth century, this typeface became the prototype for two centuries of European typographic design. 20.3 x 13.3 cm

It is quite possible that a printer identified as Johannes Nicolai de Verona, who printed a manual on warfare entitled *De Re Militari* (About Warfare), by Roberto Valturio, in 1472, was Giovanni Alvisi. The light contour style of woodblock illustration used in *De Re Militari* initiated the fine-line style that became popular in Italian graphic design during the later decades of the fifteenth century.

A fascinating manuscript copy of *De Re Militari* (Figs. **7-15** and **7-16**) shows the relationship between the typographic book and the manuscript books used as exemplars or layouts. This manuscript book is written in semi-Gothic script but has marginal corrections in a roman hand. Because these corrections were incorporated by the printer, it is believed that this manuscript version was corrected by the author and then used as corrected copy by the compositors, as a layout by the blockcutters, and as a guide for page design and makeup by the pressman.

This extraordinary book is a compendium of the latest techniques and devices (many imaginary) for scaling walls, catapulting missiles, ramming fortifications, and torturing enemies. The text is set in a tight column with wide outer margins, and the freely shaped images spread across the pages in dynamic asymmetrical layouts. In the spread showing battering rams, the repetition of the towers and rams' heads gives the pages a lively visual rhythm.

Medieval Christianity fostered a belief that the value of a human life was primarily its effect on God's judgment after death. A turning away from medieval beliefs toward a new concern for human potential and value characterized Renaissance humanism, a philosophy of human dignity and worth that defined man as capable of using reason and scientific inquiry to achieve both an understanding of the world and self-meaning. This new spirit was



accompanied by a renewed study of classical writings from Greek and Roman cultures. An important humanist and scholar of the Italian Renaissance, Aldus Manutius (1450-1515), established a printing press in Venice in 1489 at age forty-five to realize his vision of publishing the major works of the great thinkers of the Greek and Roman worlds. Important scholars and skilled technical personnel were recruited to staff his Aldine Press, which rapidly became known for its editorial authority and scholarship. The first book issued by the Aldine Press was an introduction to Greek grammar with alternate Latin texts, and between 1494 and 1498, a five-volume edition of Aristotle was published.

A most important member of the Aldine staff was Francesco da Bologna, surnamed Griffo (1450-1518). Manutius called this brilliant typeface designer and punch cutter to Venice, where he cut roman, Greek, Hebrew, and the first italic types for Aldine editions. His initial project in Venice was a roman face for *De Aetna* (Fig. 7-17) by Pietro Bembo, in 1495. Griffo researched pre-Caroline scripts to produce a roman type that was more authentic than Jenson's designs, and for two hundred years this type remained a model for punch cutters. Griffo's roman style survives today as the book text face Bembo.

While in Germany the fifteenth century closed with Koberger and Dürer creating a technical and artistic masterpiece in *The Apocalypse* (see Fig. 6-18), in Italy Aldus Manutius ended the epoch with his 1499 edition of Fra Francesco Colonna's *Hypnerotomachia Poliphili* (The Strife of Love in a Dream, or The Dream of Poliphilus) (Figs. 7-18 through 7-22). This romantic and rather tedious fantasy tells of young Poliphilus's wandering quest for his lover, who has taken a vow to preserve her chastity; the journey takes him through classical landscapes and architectural environments. This celebration of paganism—with erotic overtones and a few explicit illustrations—probably escaped scandal only because of its high cost and limited Venetian audience.



**7-18.** Aldus Manutius, typographic page from *Hypnerotomachia Poliphili*, 1499.

The texture of the headings (set in all capitals), the text typography, and the outline initial have a subtle yet beautiful contrast. The one-line intervals of space separating the information into three areas introduces light and order into the page. 31.2 x 20.4 cm



**7-19.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. The woodcut images represent the best illustrations of their period and are exquisitely blended with the typography, helping to produce a book of serenity and grace. Unfortunately, the designer of the woodcuts, probably a Florentine, has never been identified. 31.2 x 20.4 cm



**7-20.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*,

1499. The tone and weight of the illustrations harmonize with the texture of the type. 31.2 x 20.4 cm



**7-21.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. Here Manutius attains an elegant and dynamic asymmetric layout. 31.2 x 20.4 cm



**7-22.** Aldus Manutius, illustrated spread from *Hypnerotomachia Poliphili*, 1499. 31.2 x 20.4 cm



**7-23.** Aldus Manutius, illustrated spread from *Saint Catherine of Siena*, September 1500. 27.1 x 17.6 cm

A masterpiece of graphic design, Manutius's *Hypnerotomachia Poliphili* achieved an elegant harmony of typography and illustration that has seldom been equaled. The communicative coordination of the illustrations with the text and the exceptional integration of images and typography indicate that the printer, type designer, author, and artist worked in close collaboration. The name of the artist who designed the 168 delicate linear illustrations is unknown. However, the style of this artist is evident in *Saint Catherine of Siena*, published by Manutius in September 1500. Except for the *Hypnerotomachia Poliphili*, this is perhaps the only other illustrated book produced by Manutius ([Fig. 7-23](#)).

Griffo designed new capitals for use with the Bembo lowercase. These capitals used the one-to-ten (stroke weight to height) proportion advanced by leading mathematicians of the era, whose search for mathematical laws of proportion included careful study of Roman inscription lettering. Griffo made his lowercase ascenders taller than the capitals to correct an optical problem—the tendency of capitals to appear too large and heavy in a page of text—that had plagued earlier Roman fonts. Griffo's typefaces became the model for the French type designers who perfected these letterforms during the following century. Exquisite chapter headings in capitals of the same size as those used in the text, large outline initials surrounded by stylized floral ornamentation, and an overall lightness to the page, combined with generous margins, fine paper, and meticulous presswork, excited printers and designers throughout Europe. After *Hypnerotomachia Poliphili* was published, the Aldine staff turned their attention to scholarly editions.

In 1501 Manutius addressed the need for smaller, more economical books by publishing the prototype of the pocket book. This edition of Vergil's *Opera* (Works) had a 7.7 by 15.4 centimeter page size and was set in the first italic type



font. Between the smaller size type and the narrower width of italic characters, a 50 percent gain in the number of characters in a line of a given measure was achieved over Jenson's fonts and Griffo's type for *De Aetna*. Italic ([Fig. 7-24](#)) was closely modeled on the *cancelleresca* script, a slanted handwriting style that found favor among scholars, who liked its writing speed and informality. An unusual publication by Manutius using Griffo's Greek italic is the 1504 edition of Homer's *Iliad* and *Odyssey*. This was probably acquired by Jean Grolier while he was acting as treasurer in French-occupied Milan from 1509 until 1515. Grolier's arms and device are illustrated on the lower page margin, and his coat of arms contains the phrase "Jehan Grolier Conseillier du Roy, Tresorier" ([Fig. 7-25](#)).

On 14 November 1502, Manutius was granted a monopoly on Greek publishing and italic printing by the Venetian government, and shortly thereafter Griffo and Manutius quarreled and separated. Manutius wished to protect his huge investment in type design and production; Griffo found that he could not sell his original and popular typeface designs to other printers. When the two men parted ways, graphic design innovation in Venice ended.

Until his death in 1515, Manutius published numerous classical editions in the small format and italics of Vergil's *Opera*. These made the Aldine Press logo—a dolphin and anchor inspired by one of the illustrations in *Hypnerotomachia Poliphili*—famous throughout Europe ([Fig. 7-26](#)). Griffo returned to Bologna, where he vanished from the historical record after being charged with murdering his son-in-law, who was bludgeoned with an iron bar in 1516.

The typographic book came to Italy from Germany as a manuscript-style book printed with types. A series of design innovations, including the title page, roman and italic type, printed page numbers, woodblock and cast metal ornaments, and innovative approaches to the layout of illustrations with type, enabled the Italian printers of the Renaissance to pass on to posterity the basic format of the typographic book as we know it today.



## Italian writing masters

Although typographic printing produced an inevitable decline in manuscript writing, it also created new opportunities for master calligraphers. The rapid growth of literacy created a huge demand for writing masters, and the attendant expansion of government and commerce created a need for expert calligraphers who could draft important state and business documents. The first of many sixteenth-century writing manuals was created by Italian master calligrapher, printer, and type designer Lodovico degli Arrighi (d. c. 1527). His small volume from 1522, entitled *La operina da imparare di scrivere littera cancellaresca* (The First Writing Manual of the Chancery Hand) ([Fig. 7-27](#)), was a brief course using excellent examples to teach the *cancellaresca* script. Arrighi's masterful writing was meticulously cut onto woodblocks by engraver Ugo da Carpi (c. 1479-1533). Arrighi's directions were so clear and simple that the reader could learn this hand in a few days. *La operina da imparare di scrivere littera cancellaresca* sounded the death knell for the scriptorium as an exclusive domain for the few who could write; it rang in the era of the writing master and public writing skill. A follow-up 1523 volume, entitled *Il modo de temperare le penne* (The Way to Temper the Pen), presented a dozen handwriting styles. Among those influenced by Arrighi, Giovanni Battista Palatino (c. 1515-c. 1575) produced the most complete and widely used writing manuals of the sixteenth century. Others included da Carpi, who published a compilation of Italian writing masters in about 1535 ([Fig. 7-28](#)).

The Italian Renaissance began to fade with the sack of Rome in 1527 by the combined forces of the Holy Roman emperor Charles V and his Spanish allies. One of the victims of this outrage appears to have been Arrighi. He was working in Rome at the time, after which his name vanishes from the historical record.



**7-24.** Aldus Manutius, page from Juvenal and Persius, *Opera*, 1501. This was one of the first books using Griffo's new italic type. Note the unfilled space for a rubricated initial, the letterspaced, all-capital heading, and the capital roman letter at the beginning of each line. 16.1 x 8.3 cm



**7-25.** Aldus Manutius, pages from a volume combining Homer's *Iliad* and *Odyssey*, 1504. The text is set in Griffo's Greek italic typeface, with the initial

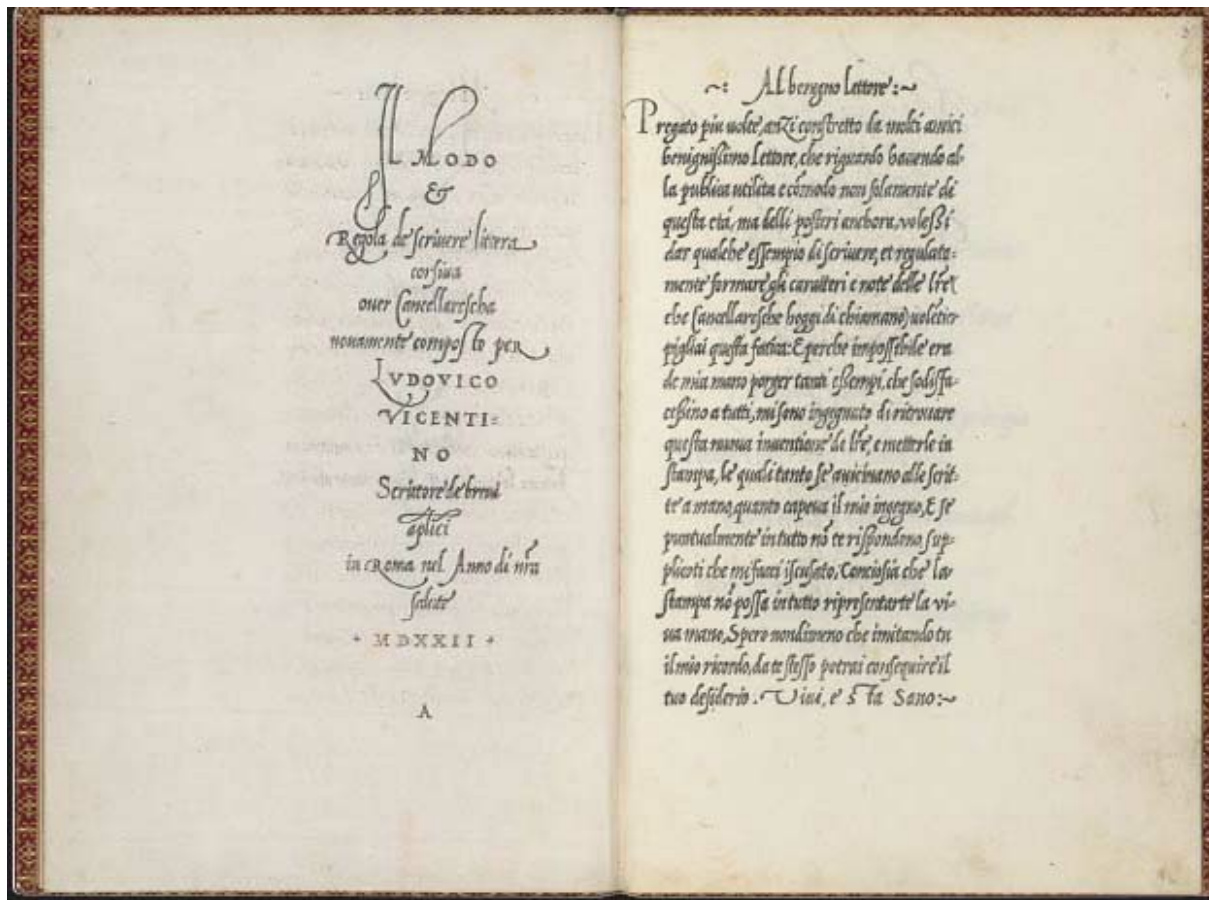
letters and illumination added later by hand. 17.2 x 10.5 cm



**7-26.** Aldus Manutius, printer's trademark, c. 1500. The swiftest of sea creatures—the dolphin—combines with an anchor to signify the epigram, “Make haste slowly.” Various sizes

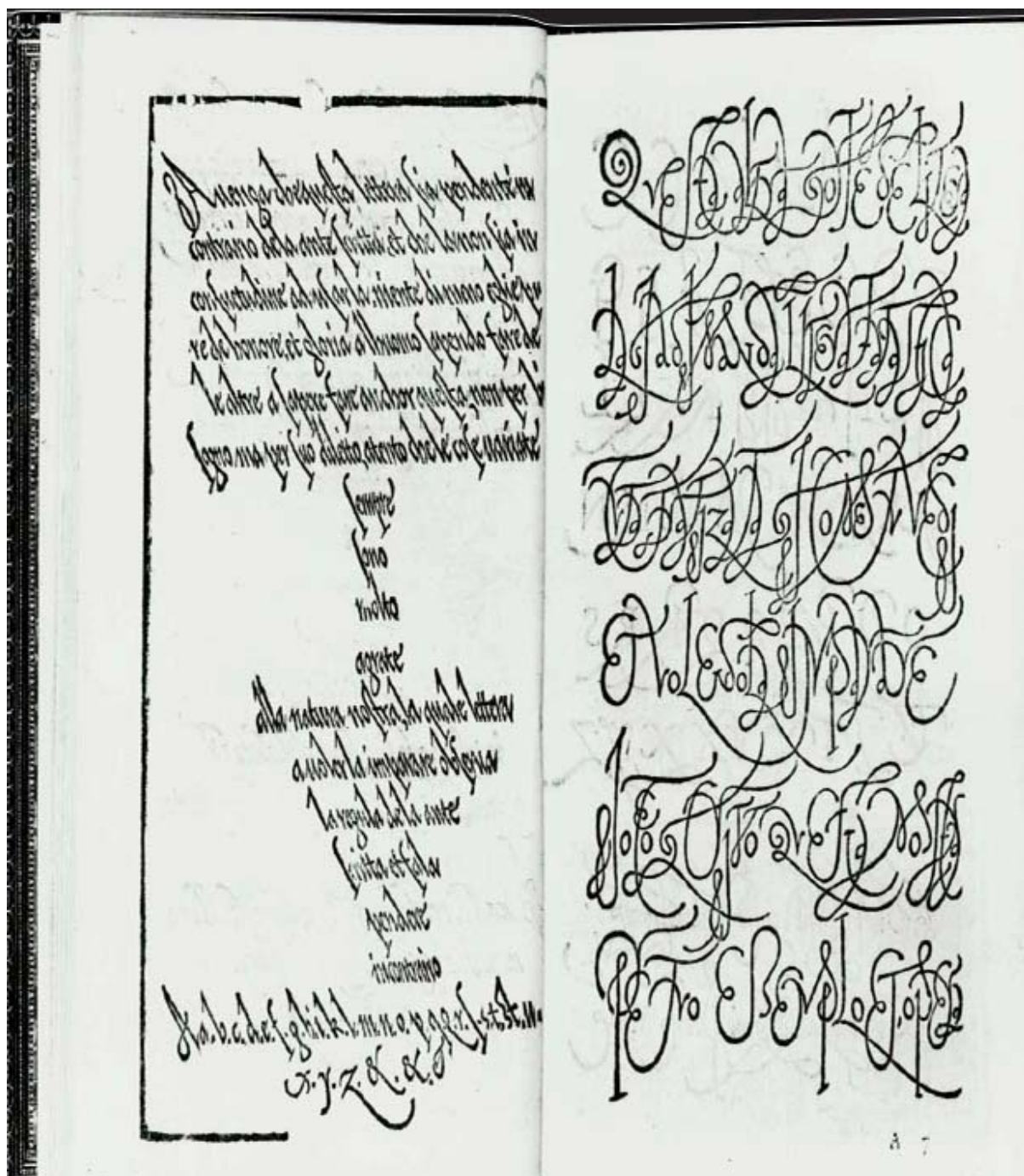
## Innovation passes to France

With dreams of conquest and empire, the French king Charles VIII (1470-98) crossed into Italy with a vast army in 1494 and attempted to gain control of the Kingdom of Naples, beginning a fifty-year effort by French kings to conquer Italy. Although vast outlays of money and men gained little except fleeting glory, the cultural vitality of the Italian Renaissance was imported to France. Francis I (1494-1547) ascended to the French throne on 1 January 1515, and the French Renaissance flowered as he gave generous support to humanists, authors, and visual artists.



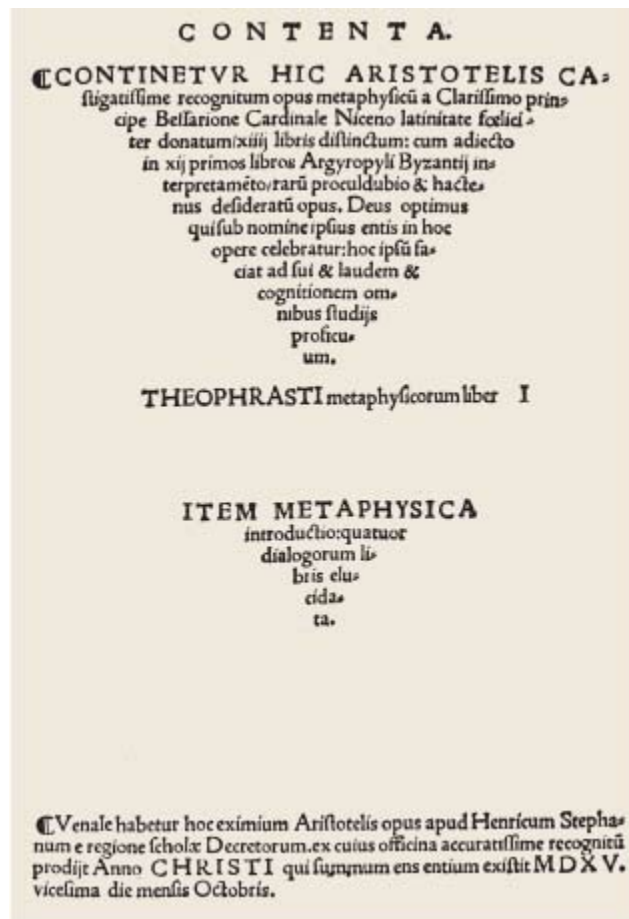
**7-27.** Lodovico degli Arrighi, pages from *La operina da imparare di scrivere littera cancellaresca*, 1522. The ample spaces between lines leave room for the plume-shaped ascenders waving to the right in elegant counterpoint to the descenders sweeping gracefully to the left. 18.4 x 12.7 cm





**7-28.** Ugo da Carpi, page from *Thesaurus*, c.1535. This contained a compilation of scripts by Italian writing masters Arrighi, Sigismondo Fanti, and Giovantonio Tagliente. 19.7 x 14.2 cm





[7-29](#). Henri Estienne the Elder, title page for Aristotle's *Metaphysics*, 1515. By setting the type in geometric shapes, Estienne achieved a distinctive graphic design with minimal means. 19.7 x 14.3 cm



**7-30.** Charles Estienne, title page for a *Naturae ad Nominem*, 1538. 23.8 x 16.6 cm

This cultural epoch was fertile for book design and printing, and the sixteenth century has become known as the golden age of French typography. The initial design impetus was imported from Venice. Henri Estienne the Elder (1470-1520) was one of the early French scholar-printers ([Fig. 7-29](#)) who became enthusiastic about Aldus's *Hypnerotomachia Poliphili*. Soon books printed in roman types, with title pages and initials inspired by the Venetians, were sprouting all over Paris. Estienne's untimely death left his wife with three young sons, François (1502-53), Robert (1503-59), and Charles (1504-64). The widowed mother quickly married Estienne's foreman, Simon de Colines (1480-1546), who ran the family business until his stepson, Robert Estienne, was able to take over in 1526. At that time Simon de Colines opened his own firm. Robert, François, and Charles Estienne became brilliant printers of scholarly works in French, Greek, Latin, and Hebrew ([Fig. 7-30](#)).

Censorship became an increasingly difficult problem during the 1500s, as church and state sought to maintain their authority and control. Propagating ideas, not printing, was the main purpose of the scholar-printers, who often found their quest for knowledge and critical study in conflict with religious

leaders and royalty. In spite of war and censorship, however, the humanist spirit took hold in France and produced both excellent scholarship and a notable school of book design. The leading printers produced books of fine proportions, outstanding legibility, beautiful typography, and elegant ornamentation. Two brilliant graphic artists, Geoffroy Tory (1480-1533) and the typeface designer and punch cutter Claude Garamond, created visual forms that were embraced for two hundred years.

The term *renaissance man* is often used to identify a unique individual of genius whose wide-ranging activities in various philosophic, literary, artistic, or scientific disciplines result in important contributions to more than one field. Such a person was Geoffroy Tory. His range of accomplishments is astonishing: professor, scholar, and translator; poet and author; publisher, printer, and bookseller; calligrapher, designer, illustrator, and engraver. He translated, edited, and often published Latin and Greek texts. As a reformer of the French language he introduced the apostrophe, the accent, and the cedilla. In the graphic arts he played a major role in importing the Italianate influence and then developing a uniquely French Renaissance school of book design and illustration.

Born of humble means in Bourges, Tory's brilliance captured the attention of the city's leading citizens, who made it possible for him to journey to Italy for study at the universities in Rome and Bologna. Returning to France in 1505, Tory became a lecturer in philosophy at the University of Paris, sometimes worked as a reader at Henri Estienne's printing office, and was active as a scribe and illuminator. His boundless enthusiasm for the visual forms of the Italian Renaissance included a deep love for roman letterforms. Tory's lettering, developed in Italy and used in the 1506 manuscript book *Les heures de Jean Lallemant* (The Hours of Jean Lallemant) ([Fig. 7-31](#)), is a light roman with long ascenders and descenders. Some scholars believe that Tory designed early roman types used by Henri Estienne and Simon de Colines.

After a period of publishing with Simon de Colines, Tory made a second extended trip to Italy from 1516 until 1518 to improve his abilities as an artist and designer. Upon returning to Paris, Tory seems to have turned first to manuscript illumination for his livelihood, which quickly yielded to the design and engraving of woodblocks commissioned by printers. After Simon de Colines's 1520 marriage to Henri Estienne's widow, he began to commission borders, floriated letters, trademarks, and an italic typeface from Tory. This collaboration between the master printer and graphic artist established the new open, lighter style.

In sixteenth-century France, engravers were usually booksellers. In keeping with this tradition, Tory opened a Parisian bookselling firm on the Petit Pont under the sign of the *pot cassé* ("broken urn"), where he illustrated, published, bound, and—for several years—printed books. Tory sought out excellent craftsmen and trained them in his approach to book design, which helped to eliminate the dense, claustrophobic page layout and heavy Gothic typography in French printing.

The origin of the *pot cassé* trademark ([Fig. 7-32](#)), which quickly became a

symbol for the fresh currents of the French Renaissance, is poignant. On 25 August 1522, Tory's ten-year-old daughter, Agnes, died suddenly. The devastated father wrote and published a poem in her memory. At the end of the text, the first engraving of the *pot cassé* appears. This shattered antique urn, chained to a closed, locked book and bearing the inscription *non plus* ("no longer," or "nothing more"), seems to symbolize the death of his daughter. This association is strengthened by the small winged figure in the upper right corner, a detail that had been cut away from the woodblock by the time this same cut was used in a book published by Tory a year later.



**7-31.** Geoffroy Tory, pages from the manuscript book *Les heures de Jean Lallemand*, 1506. The armorial frontispiece and forty vignettes have orderly

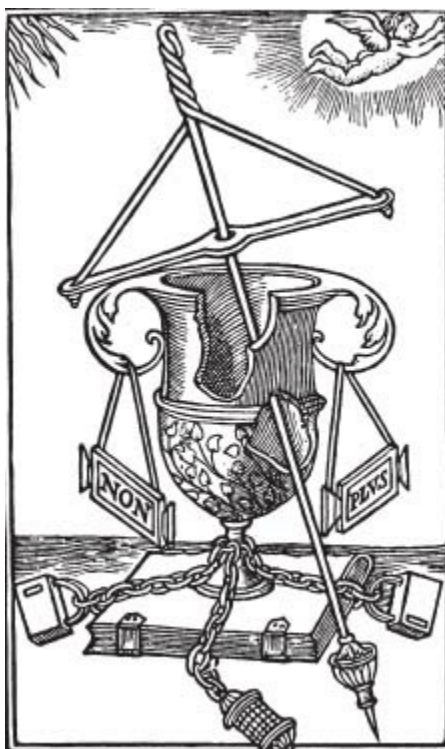


rows of the Latin alphabet's twenty-three letterforms over a blue field with red and white stripes. 39.8 x 17.4 cm

Nothing captured the imagination of French printers as did several series of initials designed by Tory. Roman capital initials are set into black squares that come alive with meticulous floral designs and *criblé* (Fig. 7-33). Along with matching printer's ornaments and headpieces, these initials were the perfect accompaniment for the lighter new roman types by Garamond. Tory's influence gained momentum in 1525, when he initiated a series of *Horae* (Books of Hours) (Fig. 7-34) printed for him by Simon de Colines, that set the style for the era. A new clarity of thought, an innovative attitude toward form, and a precise harmony of the various elements—text, capital initials, borders, and illustrations—mark the 1525 *Horae* as a milestone in graphic design. The patchwork quilt of woodblocks filling the space of earlier Books of Hours became passé. Tory achieved a light, delicate effect in the complex illustrations and ornamental borders by using a fine contour line with air flowing around and within graceful curves. The texture and tone of these visual elements echo the typographic lightness. Tory selected a size and weight of initial that added just the right darker accent, and he used outline initials with his headings. He cut the woodblocks for these borders and illustrations himself. The creative momentum in publishing and graphic design had now passed to France, and King Francis I honored Tory's contribution by naming him *imprimeur du roi* (printer to the king) in 1530.

Tory's *Champ Fleury* (subtitled *The art and science of the proper and true proportions of the attic letters, which are otherwise called antique letters, and in common speech roman letters*), first published in 1529 (Fig. 7-35), was his most important and influential work. It consists of three books. The first attempts to establish and order French grammar by fixed rules of pronunciation and speech. The second discusses the history of roman letters and compares their proportions with the ideal proportions of the human figure and face. Errors in Albrecht Dürer's letterform designs in the recently published *Underweisung der Messung* (see Fig. 6-20) are carefully analyzed, then Dürer is forgiven his errors because he is a painter; painters, according to Tory, rarely understand the proportions of well-formed letters. The third and final book offers instructions in the geometric construction of the twenty-three letters of the Latin alphabet on background grids of one hundred squares (Fig. 7-36). It closes with Tory's designs for thirteen other alphabets, including Greek, Hebrew, Chaldean, and his fantasy style made of hand tools (Fig. 7-37).





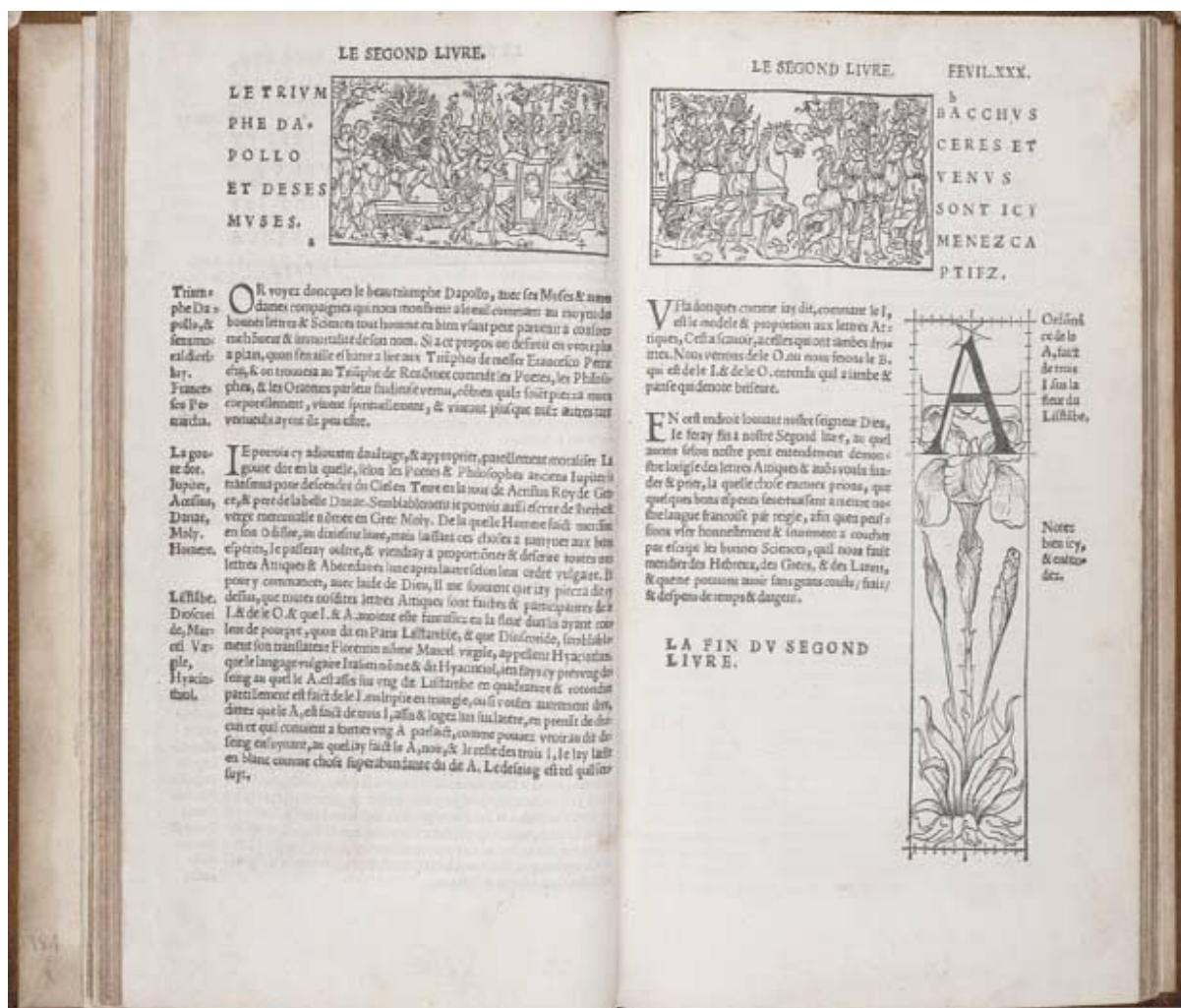
**7-32.** Geoffroy Tory, *pot cassé* emblem, 1524. Later, Tory explained that the broken jar symbolized one's body, the *toret* or auger symbolized fate, and the book held shut by three padlocked chains signified the book of a life after it is shut by death. Various sizes



**7-33.** Geoffroy Tory, capital from a series of *criblé* initials, c. 1526. Engraved for Robert Estienne, this alphabet of roman capitals brought elegance and “color” to the pages of books printed at Estienne's press. Various sizes

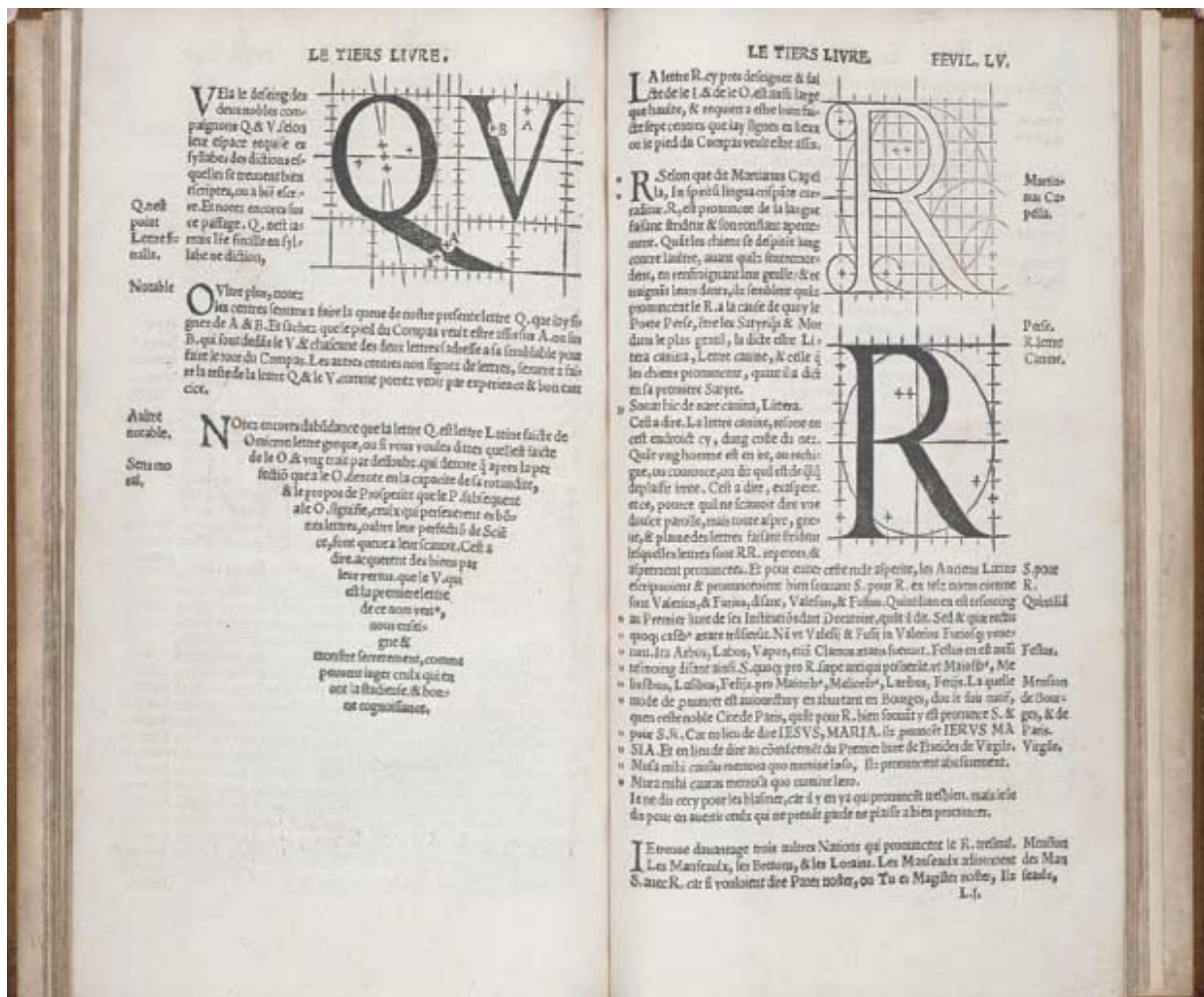


**7-34.** Geoffroy Tory, pages from *Horae in Laudem Beautissimae Virginis Mariae* (Hours of Our Excellent Virgin Mary), 1541. A set of border components, filled with plant and animal motifs, are combined and recombined throughout the book. The open line quality facilitates the application of color by hand. The crowned *F* in the bottom center of the left-hand page is an homage to King Francis I. 20.3 x 13.3 cm



**7-35.** Geoffroy Tory, pages from *Champ Fleury*, 1529. This double-page spread discusses how Roman philosophers, poets, and orators live on in spirit through the power of Roman letters. The final paragraph of this “second book” introduces the “third book,” the construction of roman letters, with an illustration showing the construction of an A from three I’s. 24.5 x 16.3 cm





**7-36.** Geoffroy Tory, construction of the letters Q, V, and R from *Champ Fleury*, 1529. Tory used five compass centers in his effort to construct a geometrically ideal roman O, and he used an additional two compass centers to add a tail for the Q. 24.5 x 16.3 cm

*Champ Fleury* is a personal book written in a rambling conversational style with frequent digressions into Roman history and mythology. And yet its message about the Latin alphabet influenced a generation of French printers and punch cutters, and Tory became the most influential graphic designer of his century.

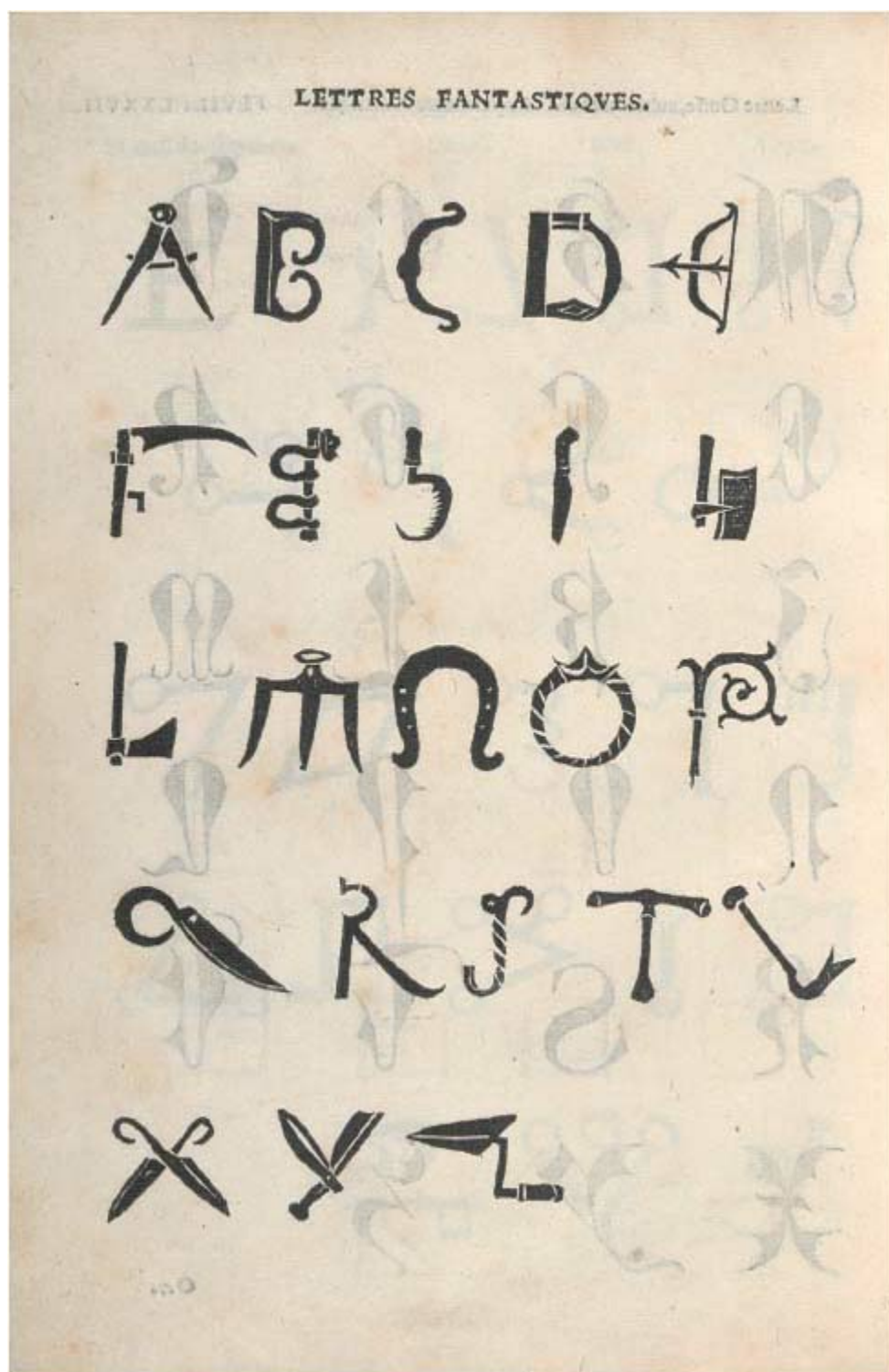
During the 1530s, 1540s, and 1550s the Estiennes achieved a wide reputation as great printers (Fig. 7-38), renowned for their scholarship and the intellectual acumen they brought to the editorial process. Their growing reputation as publishers of great books established them as one of the leading printing dynasties in this grand period of book design and printing. During the same time, Simon de Colines gained an excellent reputation based on the elegance and clarity of his book designs (Fig. 7-39). Illustrated title pages, typographic arrangements, ornaments and borders, and fine presswork contributed to his reputation.

Claude Garamond (c. 1480-1561) was the first punch cutter to work independently of printing firms. His roman typefaces (Fig. 7-38) were designed with such perfection that French printers in the sixteenth century were able to

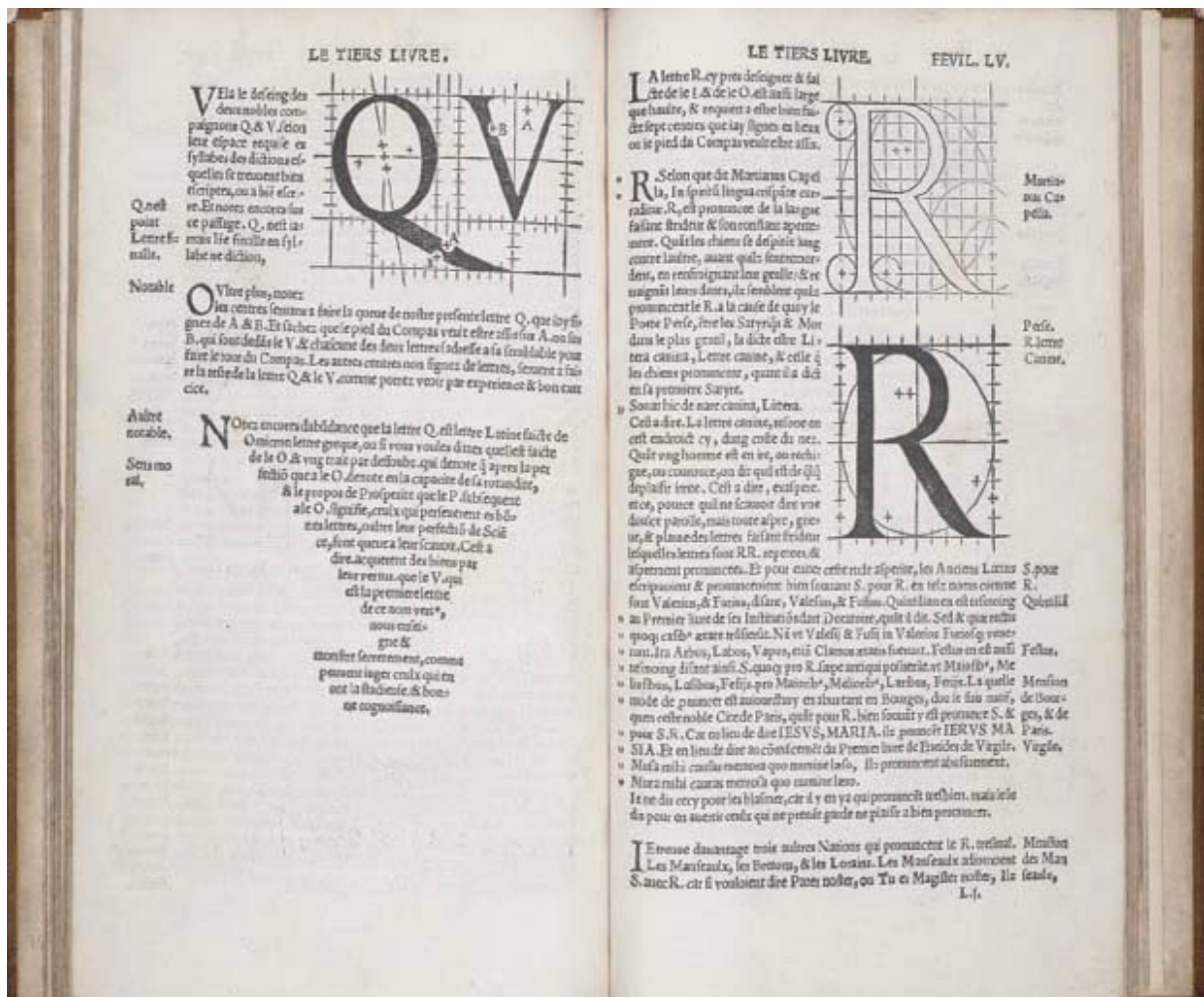
print books of extraordinary legibility and beauty. Garamond is credited, by the sheer quality of his fonts, with a major role in eliminating Gothic styles from compositors' cases all over Europe, except in Germany. Around 1510 Garamond apprenticed as a punch cutter under Antoine Augereau (c. 1485-1534). Just how much credit for the evolution of roman type should go to Augereau, whose Protestant religious beliefs led him to the gallows in 1534, to Geoffroy Tory, with whom Garamond worked around 1520, and to Garamond himself is somewhat unclear. Garamond's first roman type appeared in Robert Estienne's *Paraphrasis in elegantiarum libros Laurentii Vallae*, by Erasmus, published in 1530.

Around 1530 Garamond established an independent type foundry to sell cast type ready to distribute into the compositor's case. This was a first step away from the all-in-one "scholar-publisher-typefounder-printer-bookseller" model that had begun in Mainz some eighty years earlier. The fonts Garamond cut during the 1540s achieved a mastery of visual form and a tighter fit that allowed closer word spacing and a harmony of design between capitals, lowercase letters, and italics.





**7-37.** Geoffroy Tory, fantastic alphabet from *Champ Fleury*, 1529. The thirteen alphabets concluding this book (Hebrew, Greek, Persian, and so on) included this whimsical sequence of pictorial letterforms composed of tools. A is a compass, B is a fusi (steel used to strike a flint to start a fire), and C is a handle. 24.5 x 16.3 cm



**7-38.** Henri Estienne the Younger, title page from *Ciceronianum Lexicon*, 1557. Henri Estienne (c. 1528-98) was the eldest son of Robert Estienne (1503-59). It is believed that the types used in this book are made from Claude Garamond's early type punches and matrixes. Headings are set in single lines of letterspaced capitals alternating with lines of capitals and lowercase. As with many printers' marks of the era, Estienne's olive tree with branches falling off became a pictorial illustration. 18 x 11.8 cm



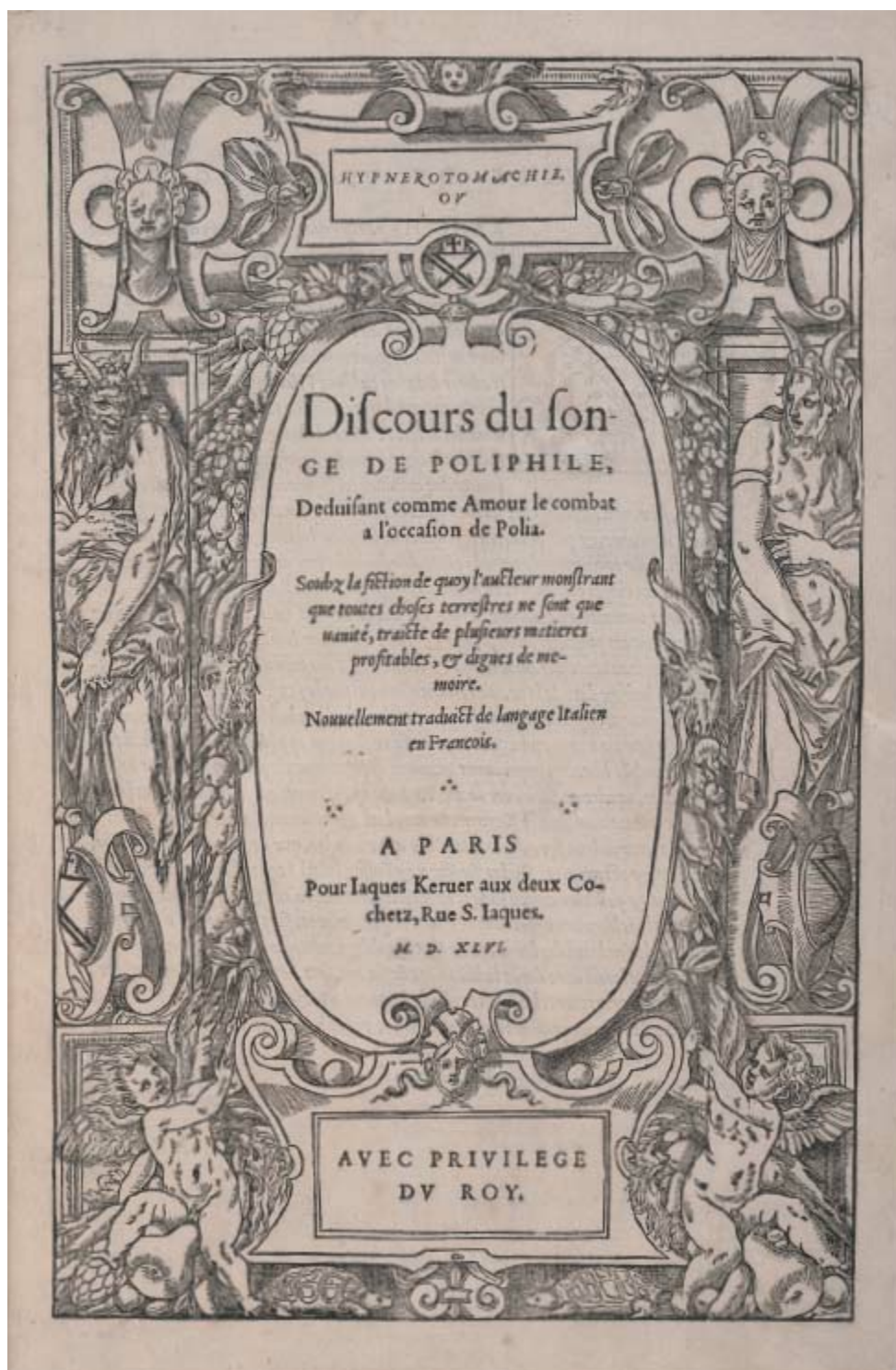


**7-39.** Simon de Colines, title page for *De Natura Stirpium Libri Tres*, 1536. The typography is surrounded by an illustration that takes great liberties with natural scale and perspective to create a joyous interpretation of the natural bounty of the earth's flora. 36.5 x 26 cm



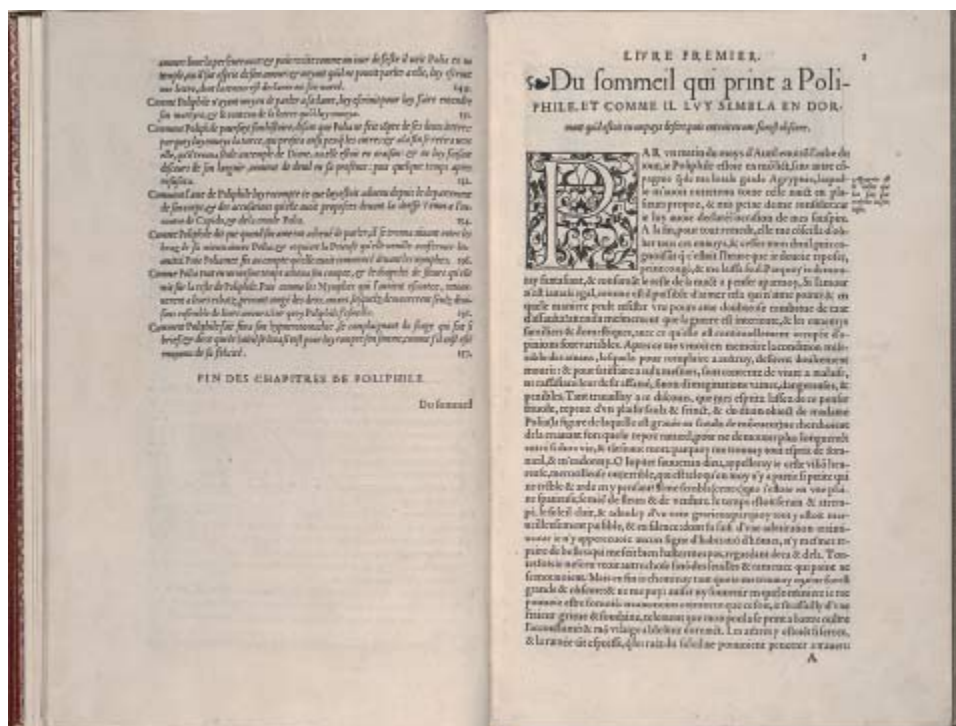
**7-40.** Simon de Colines (printer) and Oronce Finé (designer), title page for Jean Fernel's (Ioannis Fernelli) *De Proportionibus Duo*, 1528. In this title-page border, Finé used carefully measured strapwork, symbolic figures representing areas of knowledge, and a *criblé* background. De Colines's typography combines with this border to create a masterpiece of Renaissance page design. 30.8 x 21 cm





**7-41.** Jacques Kerver, title page from *Poliphili*, 1546. A satyr and a nymph eyeing each other amidst an abundant harvest give the reader a glimpse of the pagan adventures within the book. 31.3 x 21 cm





**7-42.** Jacques Kerver, typographic pages from *Poliphili*, 1546. Bracketed by white space, Kerver's heading uses three sizes of capital and lowercase type, all capitals, and italic to bring variety to the design. 31.3 x 21 cm

These types permit books such as the French-language *Poliphili*, printed by Jacques Kerver (d. 1583) in 1546, to maintain their status as standards of typographic beauty and readability to this day. The influence of writing as a model diminished in Garamond's work, for typography was evolving a language of form rooted in the processes of making steel punches, casting metal type, and printing instead of imitating forms created by hand gestures with an inked quill on paper. When Garamond died in poverty at age eighty-one, his widow sold his punches and matrixes. No doubt this contributed to the wide use of his fonts, which remained a major influence until the late 1700s.

Oronce Finé (1494-1555) was a mathematics professor and author whose abilities as a graphic artist complemented his scientific publications. In addition to illustrating his own mathematics, geography, and astronomy books, Finé became interested in book ornament and design. His contemporaries had equal admiration for his contributions to science and graphic arts. He worked closely with printers, notably Simon de Colines, in the design and production of his books (Fig. 7-40). Also, he made an excellent contribution as an editor and designer involved in numerous other titles. While Tory's inspiration is evident, Finé's mathematical construction of ornaments and the robust clarity of his graphic illustration are the work of an innovative graphic designer.

During the 1540s Robert Estienne was caught up in the turmoil of the Reformation. The protection King Francis I (1494-1547) provided for his "dear printer" ended with the king's death, and Estienne's work as a scholar and printer of "pagan" Latin as well as Greek and Hebrew Bibles incurred the wrath of Catholic theologians at the Sorbonne, who suspected that he was a heretic.

After a 1549 visit to Geneva, Switzerland, to meet Protestant Reformation leader John Calvin (1509-64), Estienne began careful preparations to move his printing firm to that city the following year.

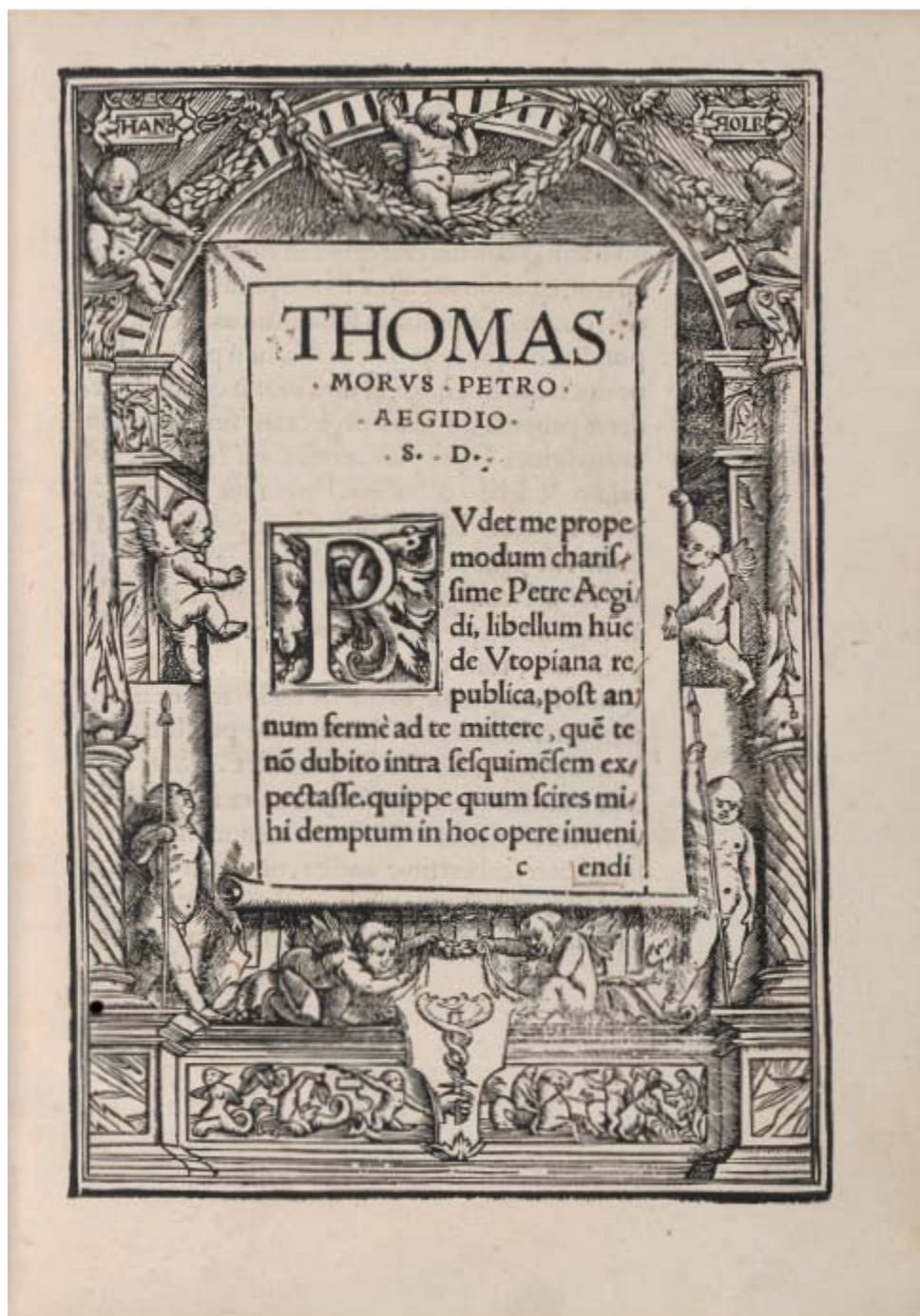
Comparison of the editions of *Poliphili* printed by Jacques Kerver ([Figs. 7-41](#) and [7-42](#)) during the middle of the sixteenth century with Manutius's 1499 edition ([Fig. 7-18](#)) shows just how rapidly the French Renaissance printers expanded the range of book design. Manutius produced his *Poliphili* with a single size of roman type and used capitals as his only means of emphasis; Kerver had a large range of roman and italic type sizes for his page designs. Manutius used a set of ornamental initials and little starlike ornaments; Kerver selected from an elegant stock of headpieces, tailpieces, and printers' flowers to embellish the printed page, but some of the display type is unevenly cast with irregular letterspacing. The illustrations in Manutius's *Poliphili* used a monotone contour line; Kerver's illustrator achieved a broad range of tonal effects. A fully developed title page in the Kerver editions set the tone for his volume.

Early typographic books in each European country had an identifiable national style. The unified structure and tone of the French book produced during the golden age of French typography was admired throughout the continent. As Garamond-derived type fonts and Tory-inspired initials and ornaments became available throughout Europe, printers began to emulate the light elegance and ordered clarity of Parisian books. As a result, the first international style of typographic design flourished as the dominant graphic theme of the sixteenth century.

## Basel and Lyons become design centers

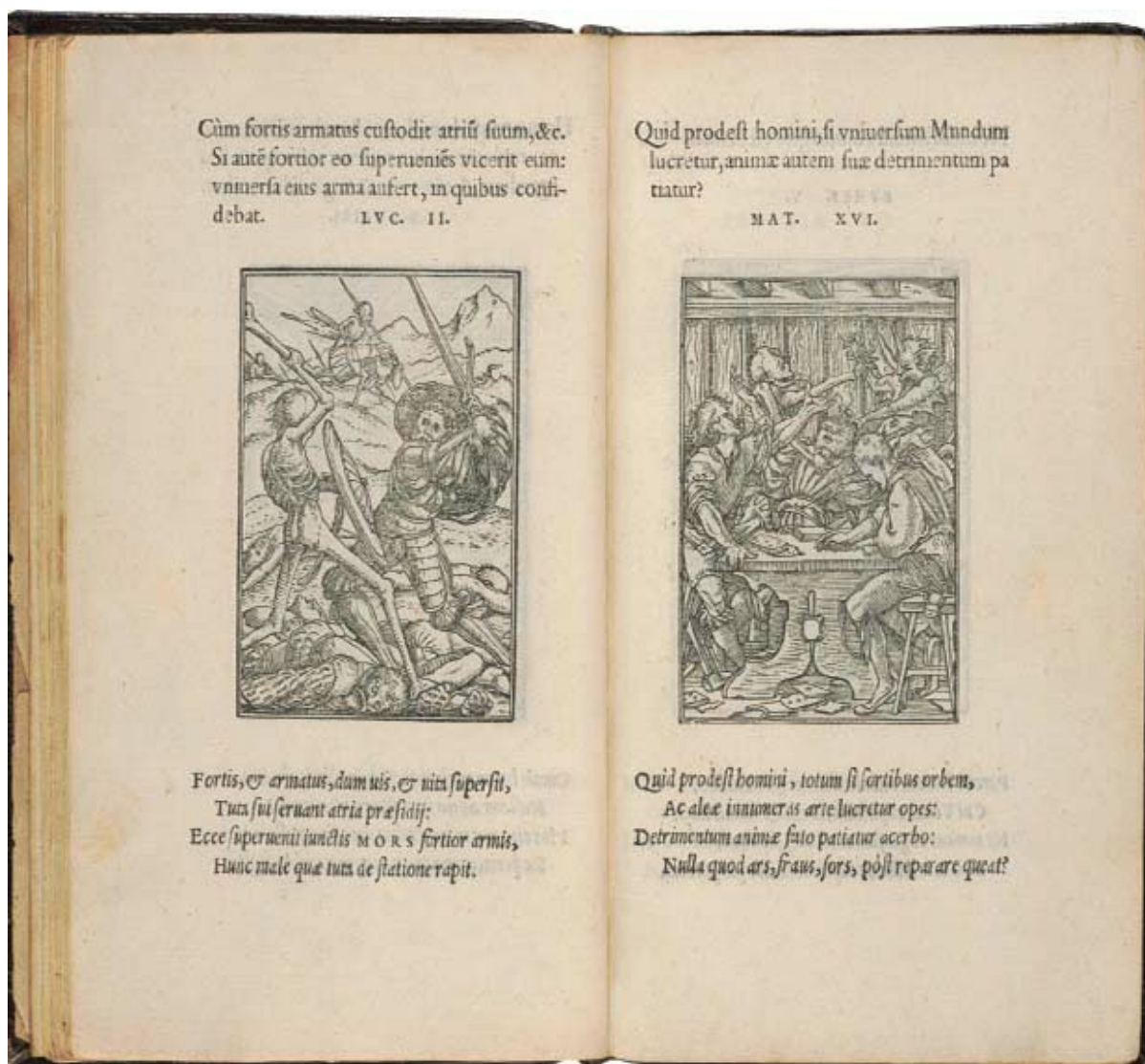
Scholarship and book production flourished in many cities, but only a few—notably Nuremberg, Venice, and Paris—emerged as centers for design innovation. During the 1500s, Basel, which became a part of Switzerland in 1501, and Lyons, a French city located 300 kilometers southwest of Basel, developed into major centers for graphic design. Printers in the two towns enjoyed a lively exchange. Types, woodcut borders, and illustrations from Basel were on many Lyons presses, and Lyons printers often produced editions for their busy Basel counterparts. Johann Froben (1460-1527) came to the sophisticated college town of Basel to attend the university and then began to print there in 1491. He became Basel's leading printer and attracted the outstanding humanist scholar of the Northern Renaissance, Desiderius Erasmus (1466-1536), to the city. For eight years, beginning in 1521, Erasmus worked with Froben as author, editor, and adviser on matters of scholarship. Unlike most of his German contemporaries, Froben favored hearty, solid roman types rather than Gothics.

A twenty-three-year-old painter, Hans Holbein the Younger (1497-1543), arrived in Basel from Augsburg in the autumn of 1519. He was received as a master in the Zum Himmel guild and was engaged by Froben to illustrate books. His border designs were sculptural and complex and often included a scene from the Bible or classical literature. His prolific designs for title pages ([Fig. 7-43](#)), headpieces, tailpieces, and sets of illustrated initials ranged from the humorous (peasants chasing a fox), to genre (dancing peasants and playing children), to a morbid series of initials depicting the Dance of Death. Before leaving for England in 1526, Holbein was probably already working on his greatest graphic work, the forty-one woodcuts illustrating *Imagines Mortis* (The Dance of Death) ([Fig. 7-44](#)). The Dance of Death, a procession in which skeletons or corpses escort the living to their graves, was a major theme in the visual arts as well as in music, drama, and poetry. This use of art as an ominous reminder to the unfaithful of the inevitability of death originated in the fourteenth century, when great waves of the plague swept over Europe. By separating the procession into individual scenes, Holbein was able to intensify the suddenness and personal tragedy of death. Numerous editions were printed from the blocks engraved by Hans Lutzburger after Holbein's drawings.



**7-43.** Johann Froben (printer) and Hans Holbein the Younger (illustrator), title page for Sir Thomas More's *Utopia*, 1518. Complex in image and tone, this title-page design unites the typography with the illustration by placing it on a hanging scroll. 20.4 x 14.8 cm





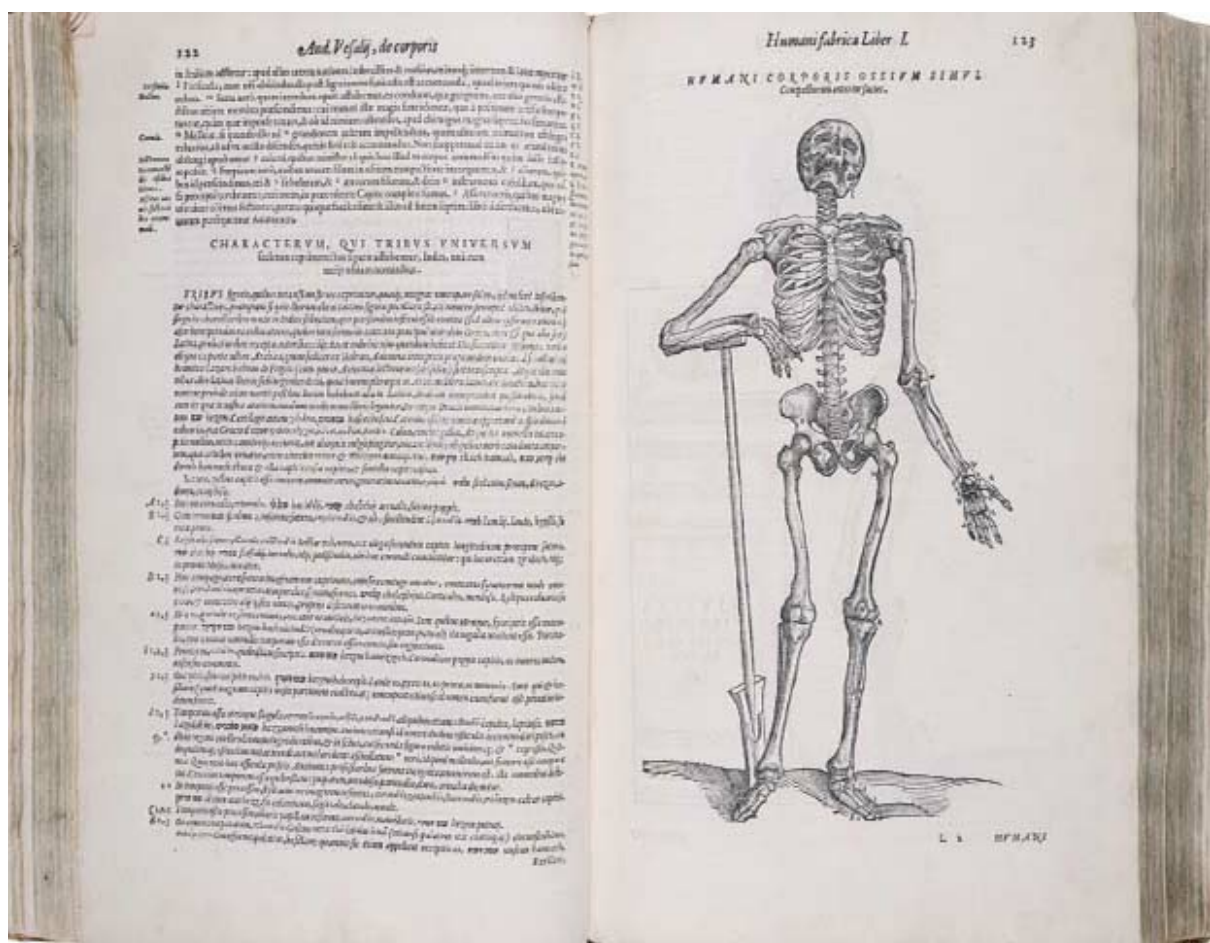
**7-44.** Joannes Frellonius (printer) and Hans Holbein the Younger (illustrator), pages from *Imagines Mortis*, 1547. The terror is in striking contrast to the modest illustration size (6.7 cm) and the understated elegance of Frellonius's typography. 19 x 13 cm

After Froben's death, Johann Oporinus became Basel's leading printer. His masterpiece was the enormous 667-page folio *De Humani Corporis Fabrica* (Construction of the Human Body) ([Fig. 7-45](#)) by the founder of modern anatomy, Andreas Vesalius (1514-64). This important book is illustrated by full-page woodcuts of remarkable clarity and accuracy by artists working from dissected corpses under Vesalius's supervision. Many of the anatomical figures are gracefully posed in landscapes. Oporinus set Vesalius's turgid, wordy text in tight pages of roman type with precise page numbers, running heads, marginal notes in delicate italic type, and no paragraph indications. If imitation is the sincerest form of flattery, *De Humani Corporis Fabrica* ranks as a great book, for it was pirated, translated, reprinted, copied, and abridged by printers all across Europe. In fact, King Henry VIII of England ordered the production of an English pirated edition in 1545. Its carefully executed, copperplate-engraved illustrations—copied from the original woodcut title page and illustrations—



mark this copy as the first successful book with engraved illustrations.

Most of the forty printers in Lyons churned out material such as popular romances for the commercial market using routine designs with Gothic type. In 1542 Jean de Tournes (1504-64) opened a firm in Lyons and began to use Garamond types with initials and ornaments designed by Tory. De Tournes was not content to imitate Parisian graphic design; he retained his fellow townsman, Bernard Salomon, to design headpieces, arabesques, fleurons, and woodblock illustrations. The excellent book design of these collaborators was further enhanced (Figs. 7-46 and 7-47) when they were joined by a Parisian type designer working in Lyons, Robert Granjon (d. 1579), who married Salomon's daughter Antoinette. The most original of the designers inspired by Garamond's roman faces, Granjon created delicate italic fonts featuring beautiful italic capitals with swashes. Books set in italic lowercase had been using regular capitals (Figs. 7-45 and 7-46). The fleurons Granjon designed were modular and could be put together in endless combinations to make headpieces, tailpieces, ornaments, and borders. Garamond's type designs were so beautiful and legible that for two hundred years, from about 1550 until the mid-1700s, most typeface designers followed Granjon by merely refining and altering Garamond's forms.



**7-45.** Johann Oporinus (printer), pages from *De Humani Corporis Fabrica*, 1543. Anatomical illustrations of skeletons and muscles in natural poses appear throughout. 43 x 29.3 cm



**7-46.** Jean de Tournes (printer) and Bernard Salomon (illustrator), title page from Ovid's *La vita et metamorfoseo* (*Metamorphoses*), 1559. Three tonal qualities—Salomon's border designs, his denser illustrations, and Granjon's italics echoing the borders' flowing curves—are used by de Tournes with just the right amount of white space. 15 x 10 cm



**7-47.** Jean de Tournes (printer) and Bernard Salomon (illustrator), pages from Ovid's *La vita et metamorfoseo*, 1559. 19.7 x 11.9 cm

On 1 March 1562, a conflict between French troops and a reformed church congregation ended in a massacre. This began four decades of religious wars that effectively ended the golden age of French typography. Many Huguenot (French Protestant) printers fled to Switzerland, England, and the Low Countries to escape religious strife, censorship, and rigid trade laws. Just as the momentum for innovative graphic design had moved from Italy to France, it now passed from France into the Low Countries, especially the cities of Antwerp and Amsterdam.

A serious arm injury in the early 1550s ended the bookbinding career of Christophe Plantin (1514-89). Thus he changed his career to printing in midlife, and the Netherlands found its greatest printer. Plantin was born in a rural French village near Tours, apprenticed as a bookbinder and bookseller in Caen, and then set up shop in Antwerp at age thirty-five. While de Tournes's dedication to quality and unsurpassed design standards have led many authorities to proclaim him the sixteenth century's best printer, Plantin's remarkable management sense and publishing acumen could earn him the same accolade for different reasons. Classics and Bibles, herbals and medicine books,



music and maps—a full range of printed matter—poured out of what became the world’s largest and strongest publishing house. However, even Plantin got into trouble during this dangerous time for printers. While he was in Paris in 1562 his staff printed a heretical tract, and his assets were seized and sold. He recovered much of the money, however, and within two years was reorganized and again solvent. Plantin’s design style was essentially an adaptation of French typographic design ([Figs. 7-48](#) and [7-49](#)).

Granjon was called to Antwerp for a period as type designer in residence. Plantin loved Granjon’s fleurons and used them in profusion, particularly in his ever-popular emblem books. He published fifty emblem books containing illustrated verses or mottos for moral instruction or meditation. Plantin secured numerous punches and types at the estate sales of de Colines and Garamond. Under the patronage of King Phillip II of Spain, he published the second great Polyglot Bible ([Fig. 7-50](#)) between 1569 and 1572. This eight-volume work almost bankrupted him when the promised patronage was slow to materialize.

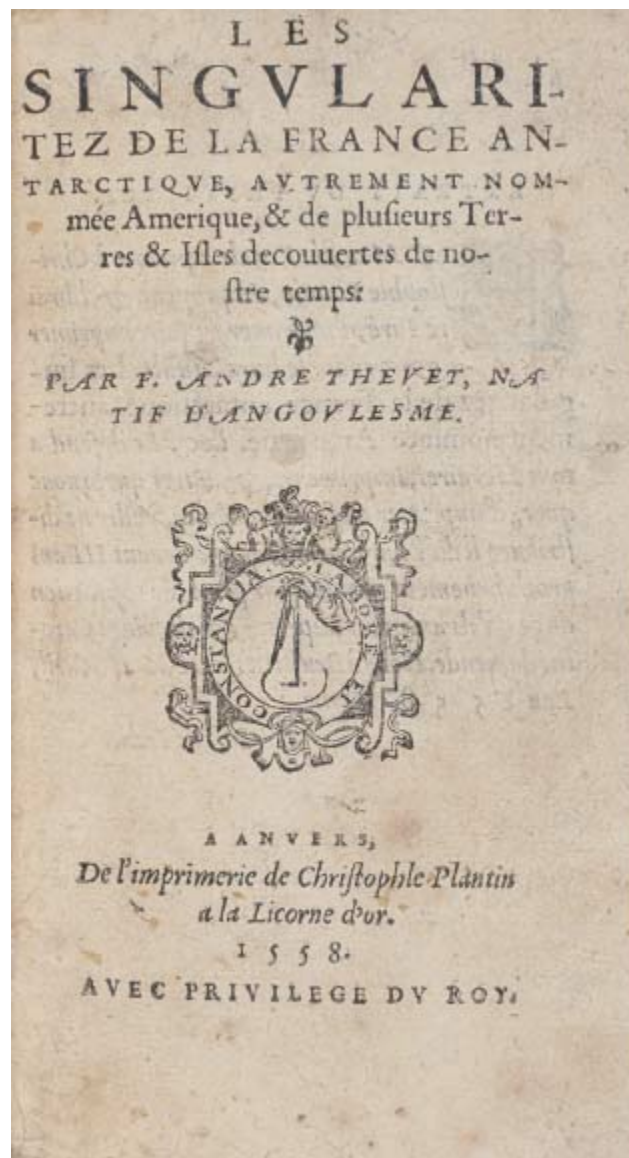
The use of copperplate engravings instead of woodcuts to illustrate his books was Plantin’s main design contribution. He commissioned masters of this flourishing printmaking medium to design title pages and to illustrate books. Soon engraving was replacing the woodcut as the major technique for graphic images throughout Europe. After Plantin’s death his son-in-law Jan Moretus (1543-1610) continued the firm, which remained in the family until 1876, when the town of Antwerp purchased it and turned both the family house and printing firm into a unique museum of typography and printing, containing two presses dating from Plantin’s time.

## The seventeenth century

The seventeenth century was a relatively quiet time for graphic design innovation. An abundant stock of ornaments, punches, matrixes, and woodblocks from the 1500s was widely available, so there was little incentive for printers to commission new graphic materials. An awakening of literary genius occurred during the seventeenth century, however. Immortal works by authors such as the British playwright and poet William Shakespeare (1564-1616) and the Spanish novelist, playwright, and poet Miguel de Cervantes (1547-1616) were widely published. Unfortunately, similar innovation was lacking in the graphic arts. There were no important new layout approaches or typefaces to provide a distinctive format for the outstanding new literature.

Printing came to the North American colonies when a British locksmith named Stephen Daye (c. 1594-1668) contracted with a wealthy dissenting clergyman, Reverend Jesse Glover, to sail with him to the New World and establish a printing press. Glover died during the voyage in the autumn of 1638 and was buried at sea. Upon arrival in Cambridge, Massachusetts, Glover's widow, Anne, set up the printing office, assisted by Daye, and thus was the first printer in the colony. She later married the president of Harvard College and sold the press to Daye. The first printing was done in early 1639, and the first book to be designed and printed in the English American colonies was *The Whole Booke of Psalmes* (now known as *The Bay Psalm Book*) of 1640 ([Fig. 7-51](#)). As the title page, with its dominant word *whole* and border of cast metal printers' flowers, demonstrates, the design and production of this volume was diligent but understandably lacking in refinement. Stephen's son Matthew, who was second in charge and had apprenticed in a Cambridge, England, printing shop before sailing to America, probably did the typesetting and took responsibility for the design of the broadsides, books, and other matter produced at this press.





[7-48](#). Christophe Plantin, title page from *Les singularitez de la France Antartique, autrement nommée Amerique, & de plusieurs terres & isles decouvertes de nostre temps*, by André Thevet, 1558, 1569-72. A book describing travel to America. 16.1 x 9.2 cm



**7-49.** Christophe Plantin, page from *Humanae Salutis Monumenta*, by Arius Montanus, 1569-72. This religious emblem book features hand-colored copperplate engravings. 16.1 x 9.2 cm



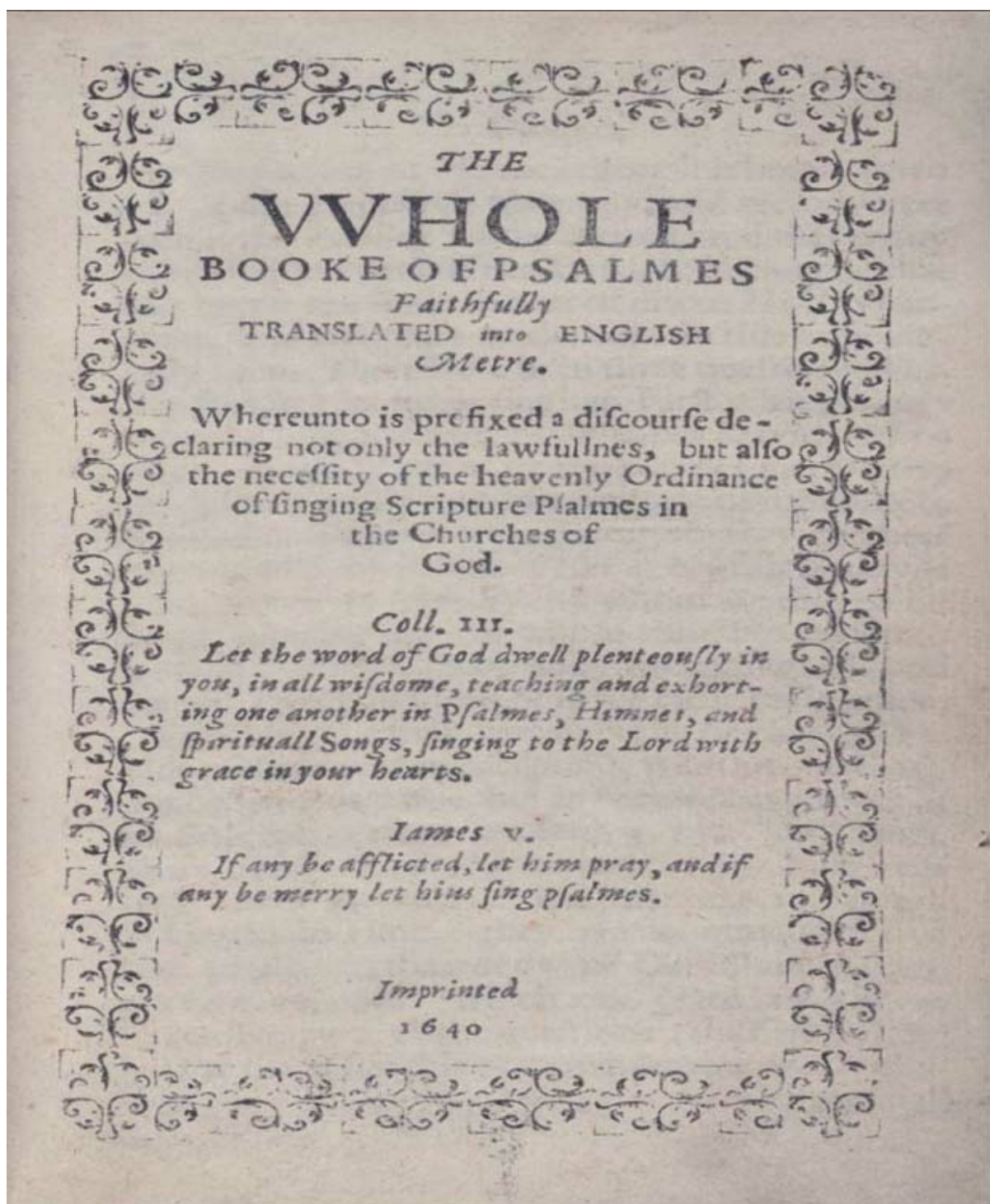
**7-50.** Christophe Plantin, pages from the Polyglot Bible, 1571. A double-page format, with two vertical columns over a wide horizontal column, contained Hebrew, Latin, Aramaic, Greek, and Syriac translations of the Bible. 42.2 x 28 cm

In spite of strong censorship and a stamp tax on both newspapers and advertising, printing grew steadily in the colonies. By 1775 there were about fifty printers in the thirteen colonies, and they fueled the revolutionary fever that was brewing. Just as printing had urged Europe toward the Protestant Reformation, it now pushed the American colonies toward revolution.

During the 1600s, copperplate engraving continued to grow in popularity as technical refinements greatly increased its range of tone, textures, and detail. Independent engraving studios were established, as shown in the combined etching and engraving by Abraham Bosse (1602-76) illustrating the plate printers in his printing shop ([Fig. 7-52](#)). In addition to fulfilling commissions for copperplate engravings to be bound into books as illustrations, these studios produced engravings to hang on the wall. This enabled persons who were unable to afford oil paintings to have images in their homes. Broadsheets, advertising cards, and other printed ephemera were produced by the engraving studios. The wonderful imagination sometimes displayed is seen in the set of engravings called *The Trades* ([Fig. 7-53](#)), originally created by N. de Larmessin in 1690.



The tools or products of each trade were turned into lavish costumes on the figures. The nature of engraving—scratching fine lines into metal—encouraged the development of script letterforms of extreme fineness and delicacy, used with meticulously detailed illustrations.



**7-51.** Stephen and Matthew Daye, title page for *The Whole Booke of Psalmes*, 1640. In the title typography, a rich variety is achieved by combining three type sizes and using all capitals, all lowercase, and italics to express the importance and meaning of the words. 19 x 12.8 cm



**7-52.** Abraham Bosse, *Printing Shop—The Plate Printer*, 1642. A convincing range of lights and darks is built from scratched lines. 27.2 x 34 cm





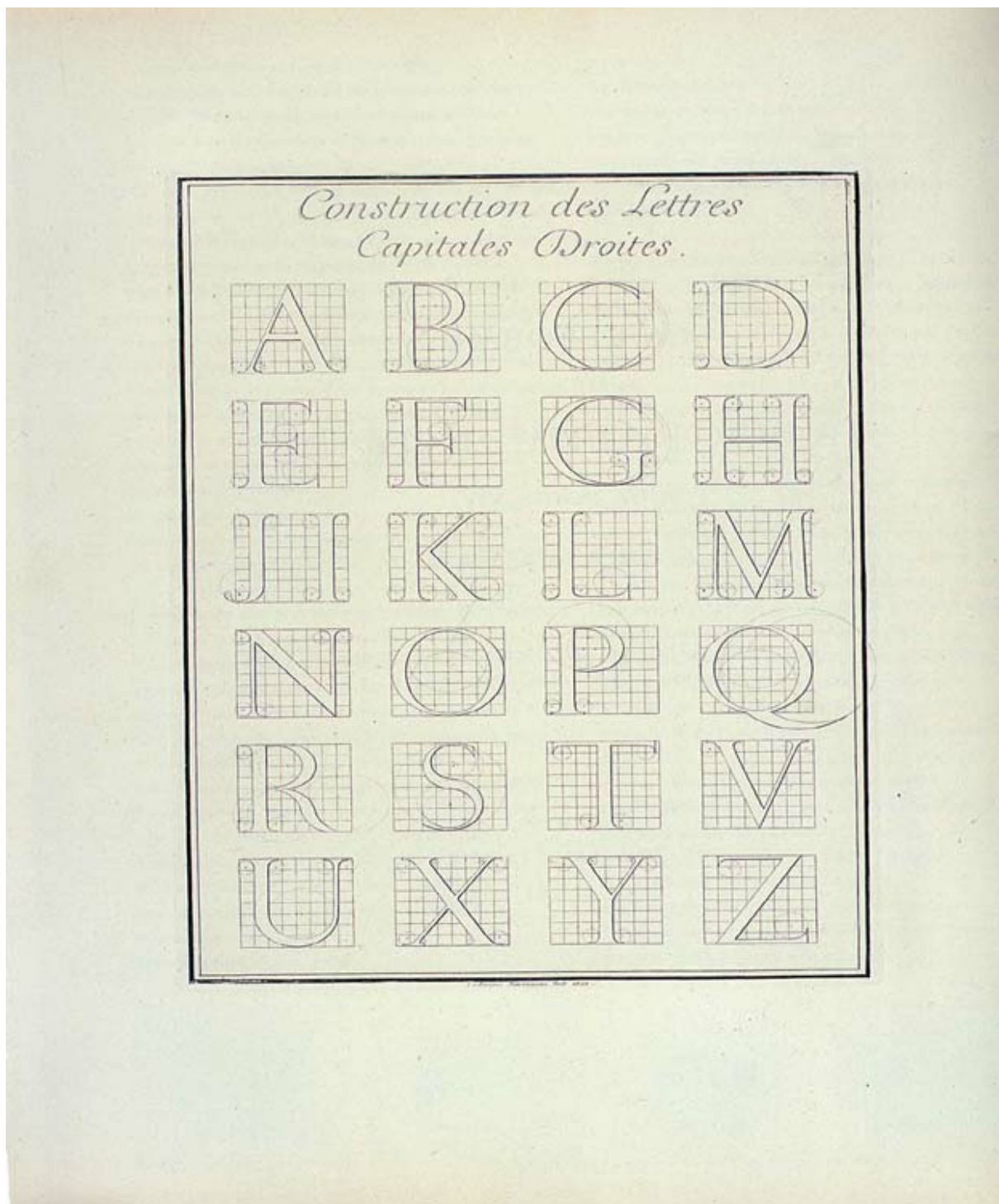
**7-53.** After N. de Larmessin, “Habit de rotisseur” (The Butcher’s Clothes), from *The Trades*, 1690. A stately symmetry and somber reserve intensify the outrageous humor of this image.



[7-54](#). Jan Jacob Schipper, page from Calvin's *Commentary*, 1667. Using types designed by Christoffel van Dyck, Schipper's mixture of sizes, letterspacing, and leading in the heading material is an excellent representation of the baroque sensibility.

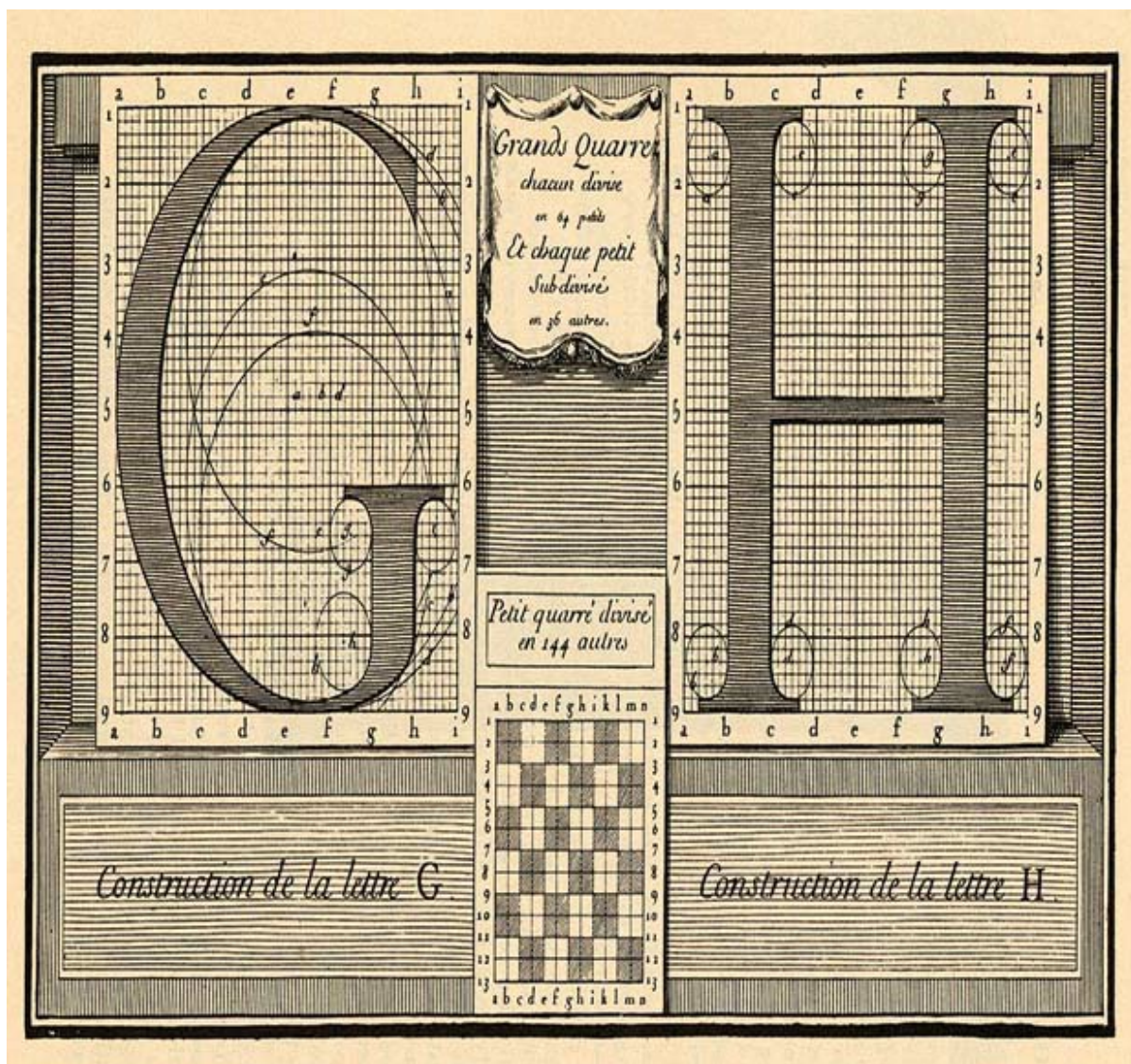
During the seventeenth century the Netherlands prospered as a mercantile and seafaring nation. Books became an important export commodity as a result of the accomplishments of yet another dynasty of printers, this one founded by Louis Elzevir (1540-1617). The Elzevirs' handy and practical little volumes had solid, legible Dutch type surrounded by economically narrow margins, and featured engraved title pages. Competent editing, low prices, and convenient size enabled the Elzevirs to expand the book-buying market. Dutch, English, French, German, and Latin books were printed and exported throughout Europe. Their format designs were amazingly consistent, leading one prominent printing historian to declare that if you have seen one, you have seen them all. Many of their types were designed by the great Dutch designer and punch cutter Christoffel van Dyck. Designed to resist the wear and tear of printing, his types had stubby serifs with heavy bracketing (the connecting curves that unify the serif with the main stroke of the letter) and fairly stout hairline elements ([Fig. 7-54](#)). Van Dyck's 111 matrixes and types were used continuously until 1810, when modern-style types with extreme thicks and thins became the fashion, leading the Haarlem foundry that owned Van Dyck's types to melt them down to reuse the metal.

## 8 An Epoch of Typographic Genius



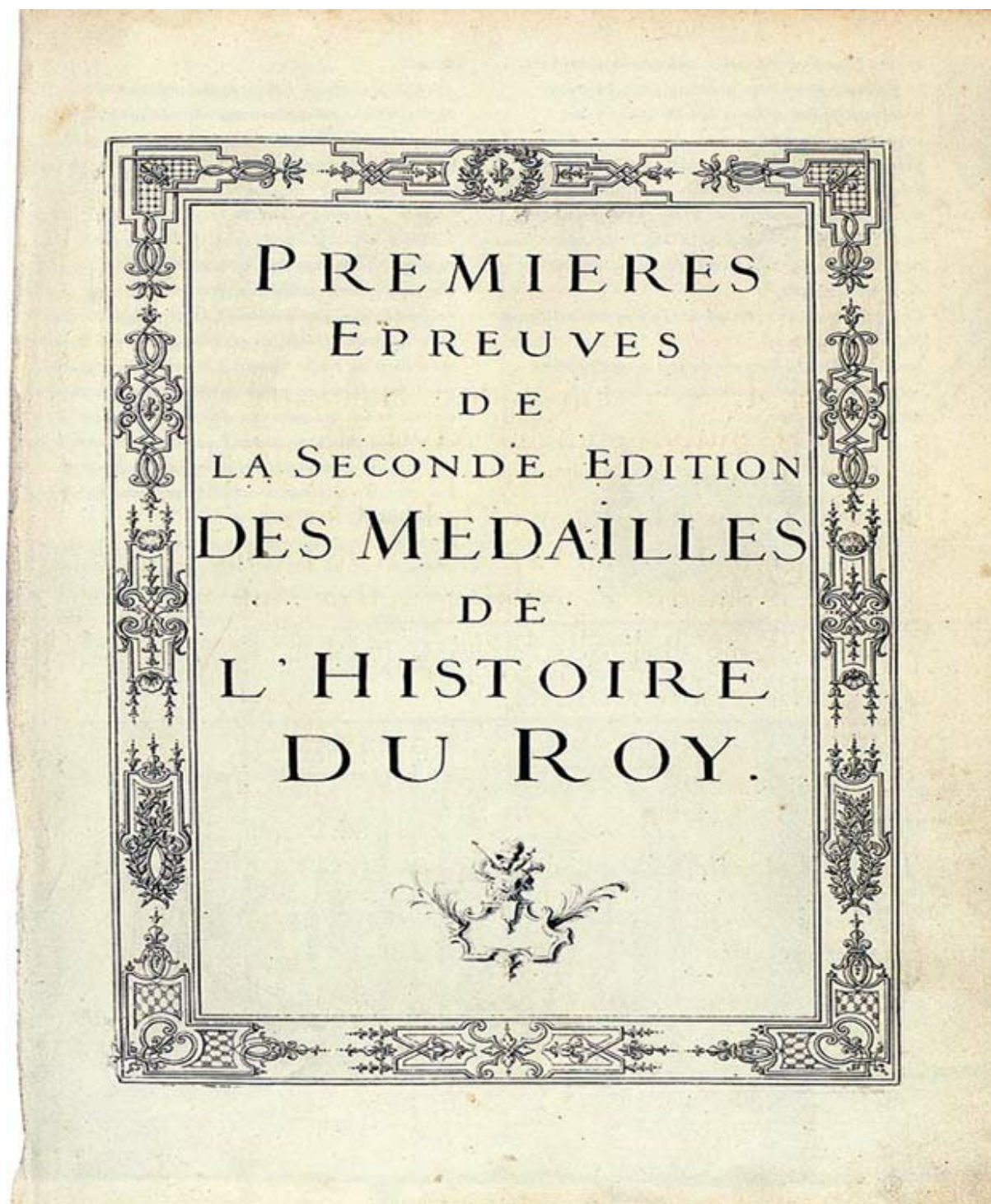
**8-1.** Louis Simonneau, master alphabets for the Romain du Roi, c. 1700. These copperplate engravings were intended to establish graphic standards for the new alphabet. 43.6 x 28.9 cm





**8-2.** Louis Simonneau, construction of the letters *G* and *H* for the Romain du Roi, c. 1700. Various sizes





**8-3.** Philippe Grandjean, specimen of Romain du Roi, 1702. Compared to earlier roman fonts, the crisp geometric quality and increased contrast of this first transitional typeface are clearly evident. 43.6 x 28.9 cm

After a drought of graphic-design creativity during the 1600s, the eighteenth century was an epoch of typographic originality. In 1692 the French king Louis XIV, who had a strong interest in printing, ordered a committee of scholars to develop a new typeface for the Imprimerie Royale, the royal printing office established in 1640 to restore quality. The new letters were to be designed by “scientific” principles. Headed by mathematician Nicolas Jaugeon, the

academicians examined all previous alphabets and studies on type design.

To construct the new roman capital letters, a square was divided into a grid of sixty-four units; each of these units was divided further into thirty-six smaller units for a total of 2,304 tiny squares. Italics were constructed on a similar grid. The new letter designs had fewer calligraphic properties inspired by the chisel and flat pen; a mathematical harmony was achieved by measurement and drafting instruments. However, these designs were not merely mechanical constructions, for the final decisions were made by the eye.

This Romain du Roi, as the new typeface was called, had increased contrast between thick and thin strokes, sharp horizontal serifs, and an even balance to each letterform. The master alphabets were engraved as large copperplate prints ([Figs. 8-1](#) and [8-2](#)) by Louis Simonneau (1654-1727). Philippe Grandjean (1666-1714) cut the punches to convert the master alphabets into text type. The minute refinement on a 2,304-square grid proved worthless, however, when reduced to text-size types.

Types designed for the Imprimerie Royale could be used only by that office for royal printing; other use constituted a capital offense. Some typefounders quickly cut types with similar characteristics, but they made certain the designs were sufficiently distinct to avoid confusion with Imprimerie Royale fonts.

Followed by further editions, the 1702 *Médailles* folio was the first book to feature the new types. As the first important shift from the Venetian tradition of “old style” roman type design, the Romain du Roi ([Fig. 8-3](#)) initiated a category of types called *transitional roman*. These break with the traditional calligraphic qualities, bracketed serifs, and relatively even stroke weights of Old Style fonts. As William Morris observed in the late nineteenth century, the Romain du Roi saw the calligrapher replaced by the engineer as the dominant typographic influence.

## Graphic design of the rococo era

The fanciful French art and architecture that flourished from about 1720 until around 1770 is called rococo. Florid and intricate, rococo ornament is composed of S- and C-curves with scrollwork, tracery, and plant forms derived from nature, classical and oriental art, and medieval sources. Light pastel colors were often used with ivory white and gold in asymmetrically balanced designs. This lavish expression of the era of King Louis XV (1710–74) found its strongest graphic design impetus in the work of Pierre Simon Fournier le Jeune (1712–68), the youngest son of a prominent family of printers and typefounders. At age twenty-four, Fournier le Jeune established an independent type-design and foundry operation after studying art and apprenticing at the Le Bé foundry operated by his older brother, where he had cut decorative woodblocks and learned punch cutting.

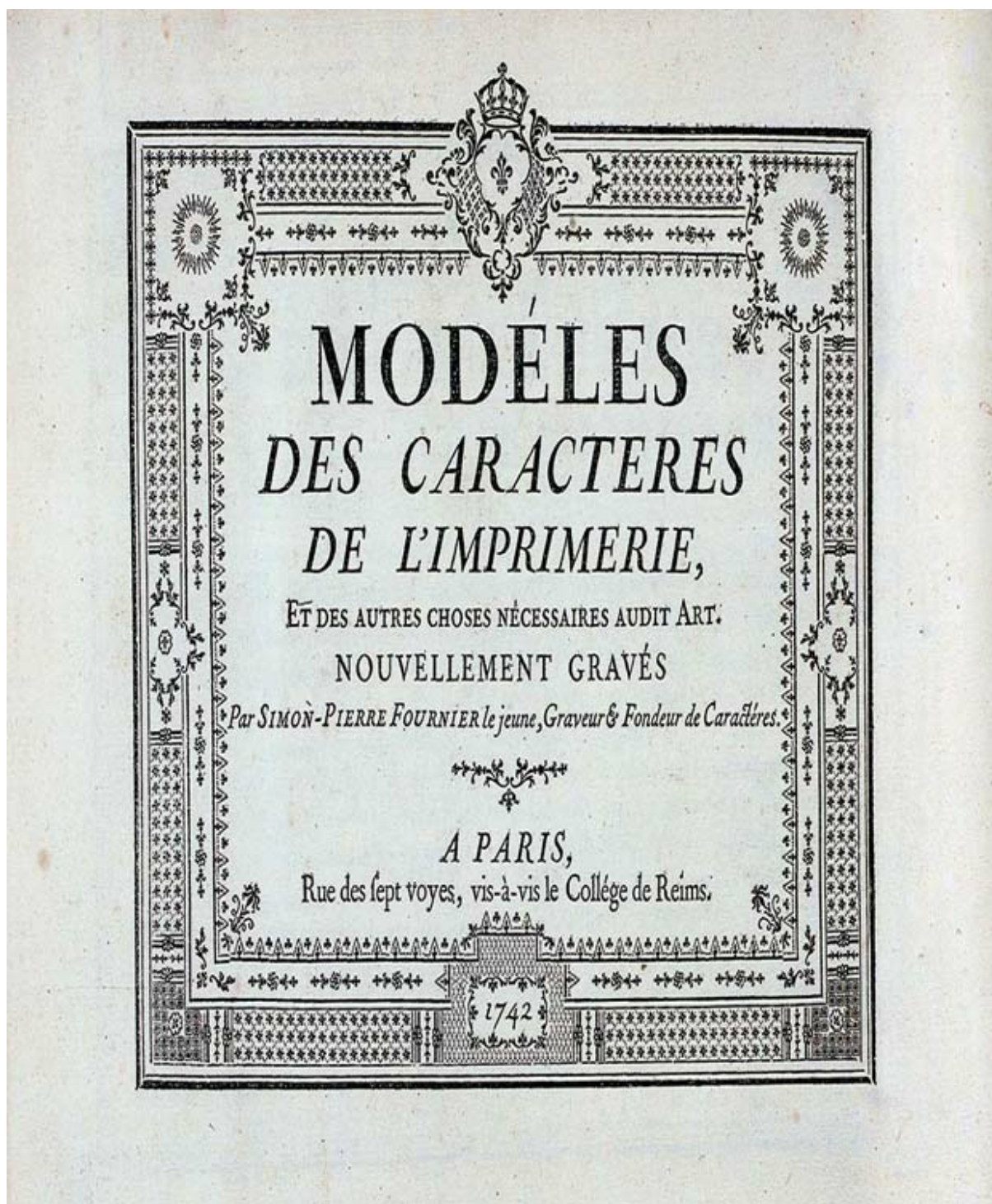
Eighteenth-century type measurement was chaotic, for each foundry had its own type sizes, and nomenclature varied. In 1737 Fournier le Jeune pioneered standardization when he published his first table of proportions. The *pouce* (a now-obsolete French unit of measure slightly longer than an inch) was divided into twelve lines, each of which was divided into six points. Thus, his Petit-Romain size was one line, four points, or about equal to contemporary ten-point type; his Cicero size was two lines, or similar to contemporary twelve-point type.

Fournier le Jeune published his first specimen book, *Modèles des caractères de l'imprimerie* (Models of Printing Characters), shortly before his thirtieth birthday in 1742. It presented 4,600 characters. Over a six-year period, he had both designed and cut punches for all of these by himself. His roman styles were transitional forms inspired by the Romain du Roi of 1702. However, his variety of weights and widths initiated the idea of a “type family” of fonts that are visually compatible and can be mixed. He personally designed and set the more complex pages, which were richly garlanded with his exquisite fleurons, used singly or multiplied for unlimited decorative effect. His explorations into casting enabled him to cast single-, double-, and triple-ruled lines up to 35.5 centimeters and to offer the largest metal type (equivalent to contemporary 84- and 108-point sizes) yet made ([Fig. 8-4](#)).

Printing has been called “the artillery of the intellect.” It might be said that Fournier le Jeune stocked the arsenals of rococo printers with a complete design system (roman, italic, script, and decorative typesets, as well as rules and ornaments) of standardized measurement whose parts integrated both visually and physically ([Fig. 8-5](#)). Because French law prevented typefounders from printing, Fournier le Jeune delivered made-up pages to Jean Joseph Barbou, the printer of his *Modèles des caractères*, whose nephew, Jean Gérard Barbou, was closely associated with him. In addition to publishing all of Fournier le Jeune’s other books, the younger Barbou produced volumes of exceptional rococo design, combining Fournier le Jeune’s decorative types and copperplate engravings by Charles Eisen (1720–78), who specialized in illustrations of graceful intricacy and sensual intimacy in vogue with royalty and the wealthy.

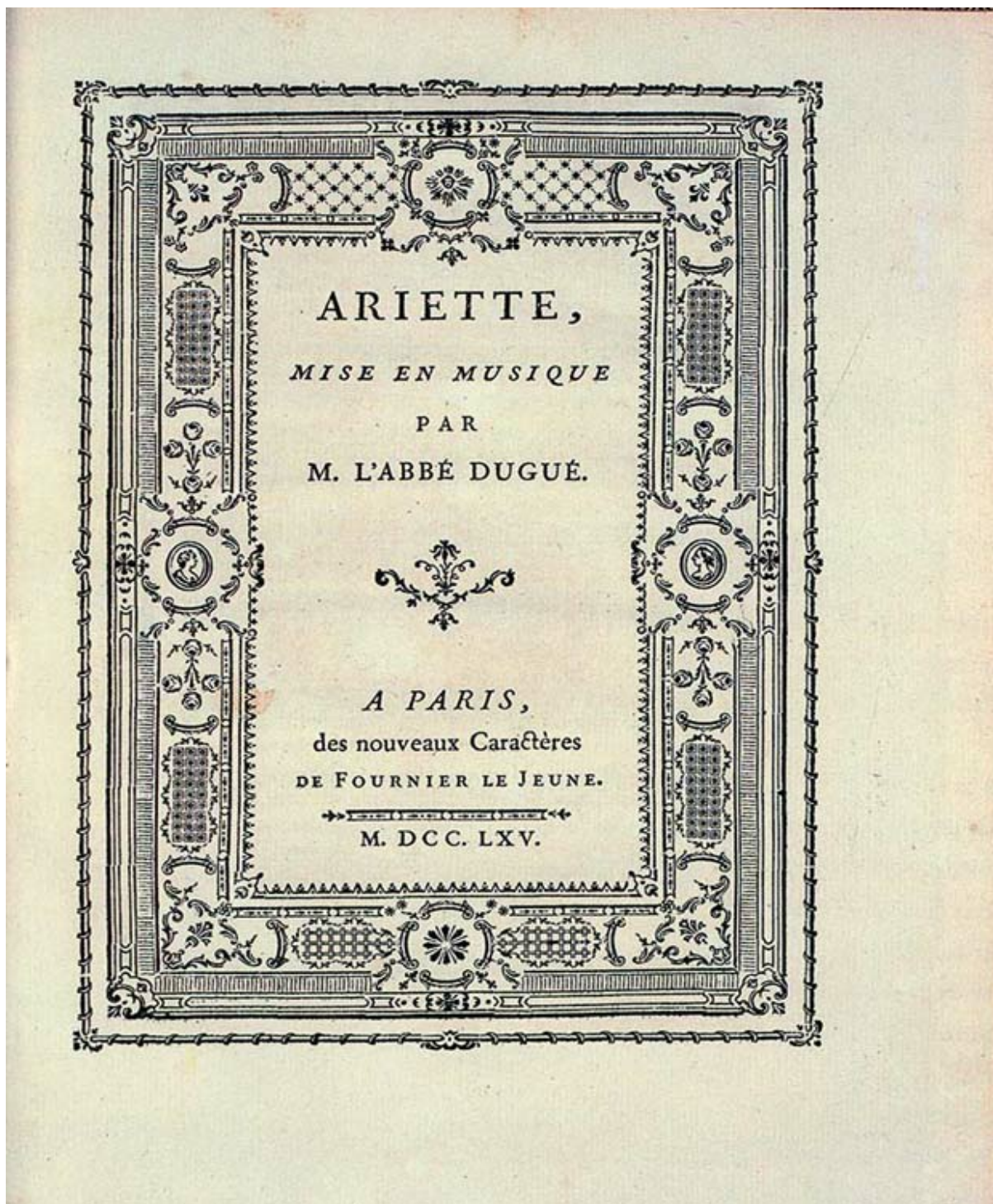
Adding the talents of the engraver Pierre Philippe Choffard (1730-1809), who specialized in ornate tailpieces and spot illustrations, resulted in book designs such as Jean de La Fontaine's *Contes et nouvelles en vers* (Tales and Novellas in Verse) of 1762 ([Fig. 8-6](#)). In a small number of copies for a special audience, the engravings showing coy romantic escapades were replaced with other versions depicting explicit sexual conduct. In the *éditions de luxe*, the typefounder, printer, and illustrator combined their talents to project the psychology of the rococo era—showing the wealthy living extravagant, sensuous, and pastoral lives in a joyous fantasyland, oblivious to the growing militancy of the poverty-stricken masses. These wildly popular books remained in vogue until the French Revolution of 1789 brought the monarchy and the rococo era to an end.



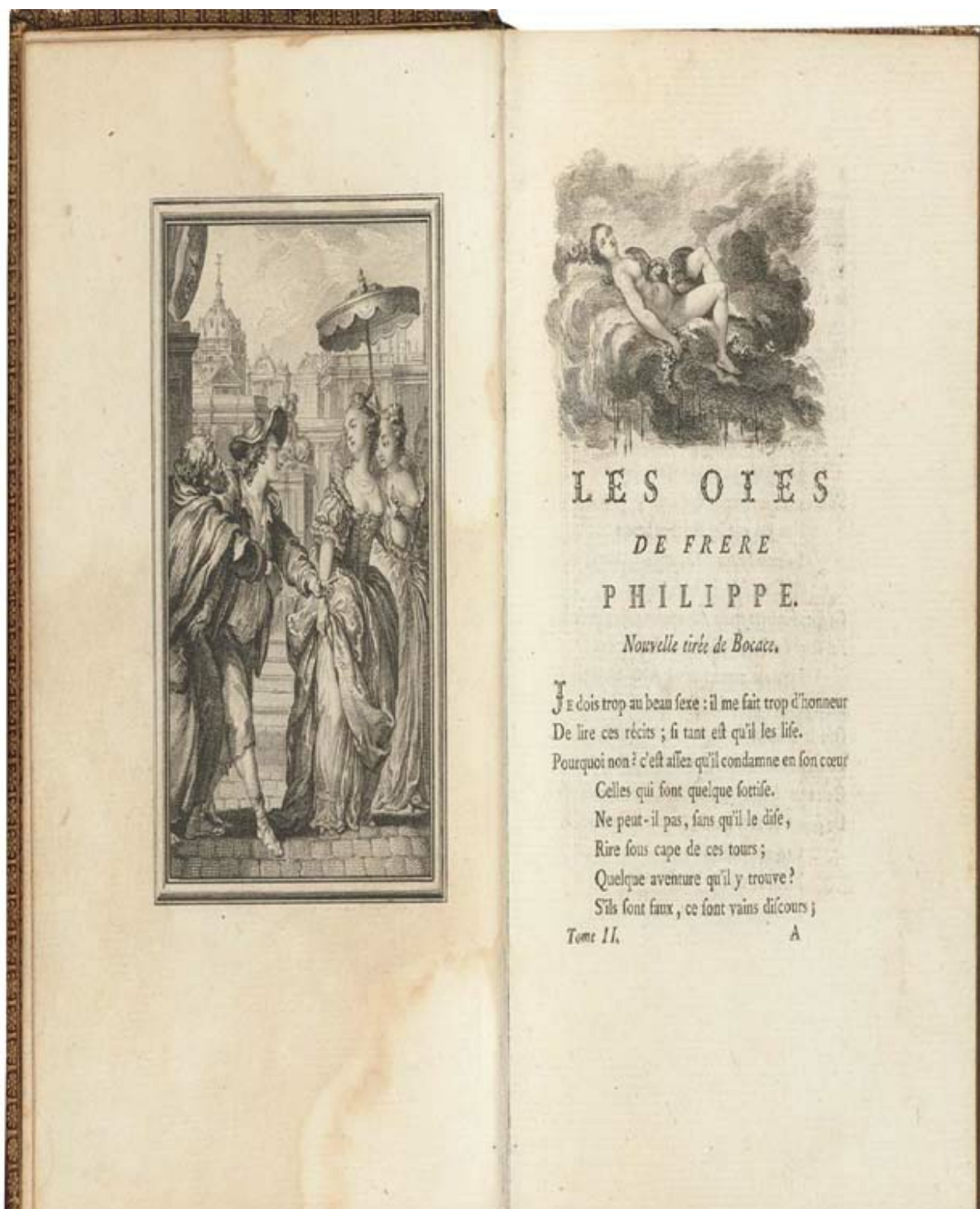


**8-4.** Pierre Simon Fournier le Jeune. Title page for his first specimen book, *Modèles des caractères de l'imprimerie*, 1742. 23 x 29 cm





**8-5.** Pierre Simon Fournier le Jeune, title page for *Ariette, mise en musique* (Short Aria, Set to Music), 1756. Vast numbers of floral, curvilinear, and geometric ornaments were needed to construct designs like this, which set the standard of excellence of the rococo period. 16.9 x 10.7 cm



**8-6.** Pierre Philippe Choffard, pages from *Contes et nouvelles en vers*, by Jean de La Fontaine, 1762. To adorn a poem about a painter's romantic interlude with his subject, Jean Gérard Barbou used Eisen's etching of the event, a topical tailpiece by Choffard, and Fournier le Jeune's ornamented type. 16.8 x12 cm

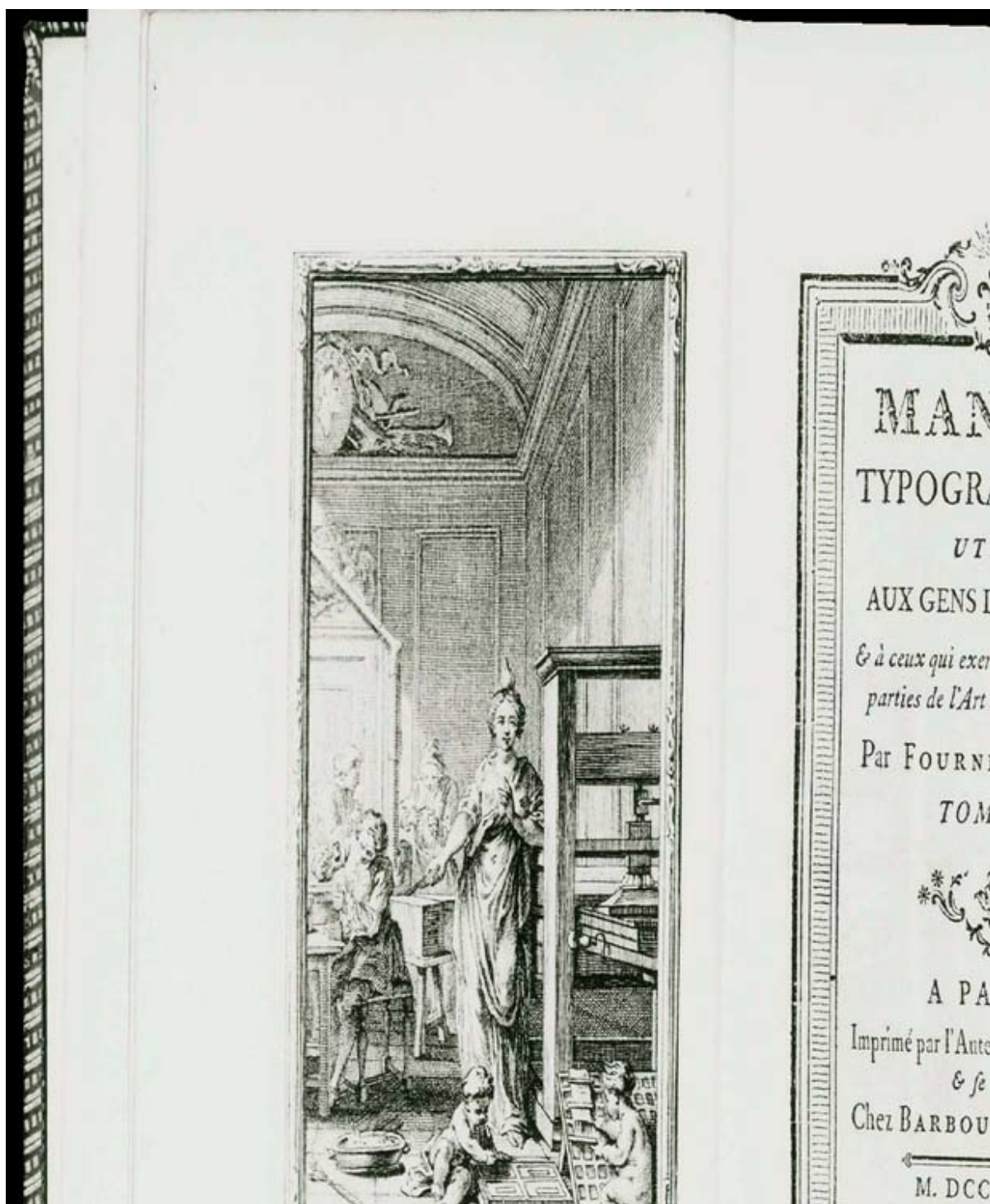
Fournier le Jeune planned a four-volume *Manuel typographique* (Manual of Typography) (Fig. 8-7) over many years, but produced only two volumes: *Type, Its Cutting and Founding*, in 1764, and *Type Specimens* (originally planned as volume four), in 1768 (Fig. 8-8). An improved measurement system based on the point (instead of the line and point) was introduced in the 1764 volume. He



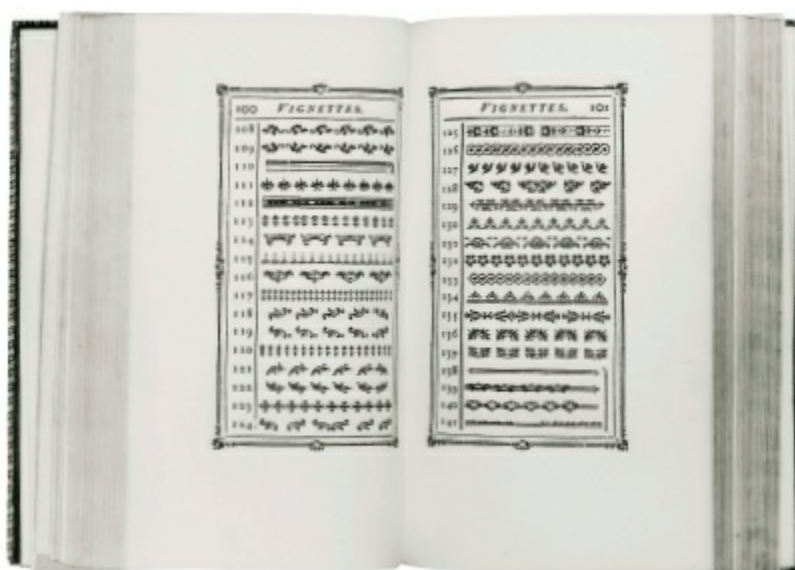
did not live to complete the other two volumes, one on printing and one on the great typographers' lives and work. Although his crowning achievement was only half completed, Fournier le Jeune made more typographic innovations and had a greater impact on graphic design than any other person of his era.

While even the most extravagant designs of Fournier le Jeune and his followers maintained the vertical and horizontal alignment that is part of the physical nature of metal typography, engravers were free to take tremendous liberties with form. Basically, an engraving is a drawing made with a graver instead of a pencil as the drawing tool, and a smooth copper plate instead of a sheet of paper as the substrate. Because this free line was an ideal medium for expressing the florid curves of the rococo sensibility, engraving flourished throughout the 1700s. Delicate detail and fine lines made this medium much prized for labels, business cards, billheads, letterheads, and announcements. The renowned English writing master and engraver George Bickham the Elder (1684?-1758?) was the most celebrated penman of his time ([Fig. 8-9](#)). In 1743 he published *The Universal Penman . . . exemplified in all the useful and ornamental branches of modern Penmanship, &c.; the whole embellished with 200 beautiful decorations for the amusement of the curious*. Bickham and other accomplished engravers prominently signed broadsheets, title pages, and large images for domestic walls that were frequently based on oil paintings.



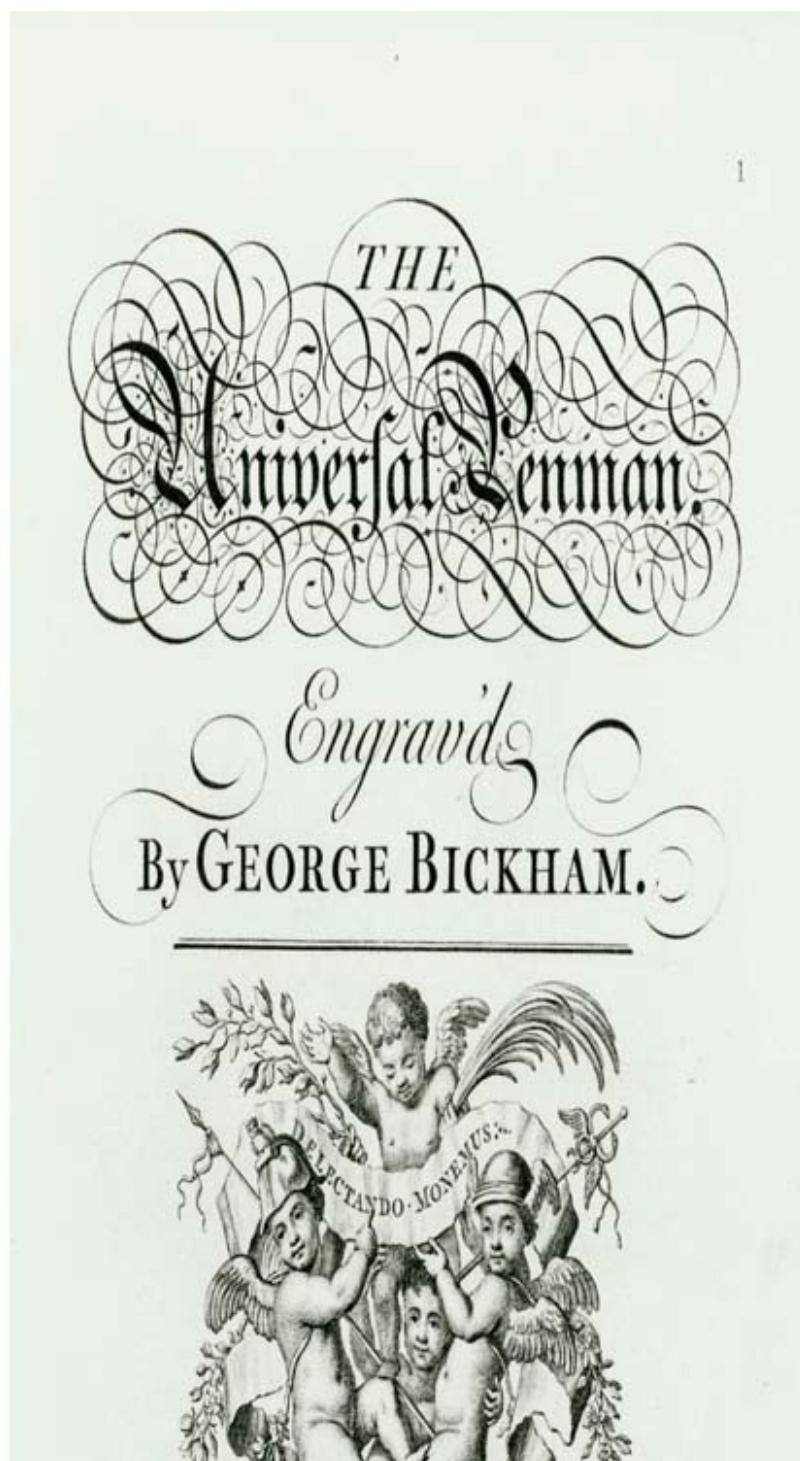


**8-7.** Pierre Simon Fournier le Jeune, title pages from *Manuel typographique*, volume 1, 1764. In addition to showing the design accomplishments of a lifetime, Fournier's type manual is a masterwork of rococo design. 16.8 x 12 cm



**8-8.** Pierre Simon Fournier le Jeune, pages from *Manuel typographique*, 1768. Volume two displays specimens of alphabets as well as Fournier's vignettes and ornaments. 16.8 x 12 cm

As engravers became increasingly skillful, they even produced books independent of typographic printers by hand-engraving both illustrations and text. Englishman John Pine (1690-1756) was one of the best engravers of his time. His books, including the 1737 *Opera Horatii* (Works of Horace) ([Fig. 8-10](#)) were sold by subscription before publication, and a list naming each subscriber was engraved in script in the front of the volume. Because the serifs and thin strokes of letterforms were reduced to the delicate scratch of the engraver's finest tool, the contrast in the text material was dazzling and inspired imitation by typographic designers. Each letter was inscribed by hand; thus the text has a slight vibration that gives it a handmade quality instead of a mechanical uniformity. In addition to book design and production, Pine was chief engraver of seals for the king of England, and he created portfolios of large etchings. One extraordinary set published in 1753 depicts the 1588 defeat of the Spanish Armada in 52 by 36 centimeter prints.



**8-9.** George Bickham the Elder, title page for *The Universal Penman*, c. 1750. *The Universal Penman* was originally published in fifty-two sections from 1733 to 1741. The scripts of twenty-five writing masters were skillfully presented. Bickham the elder was most likely assisted in the engraving by his son, George Bickham the Younger, but this has never been firmly established. 37.6 x 26.2 cm





EPISTOLA XI.  
AD BULLATIVM.



VID tibi visa Chios, Bullati, notaque  
Lesbos?  
Quid concinna Samos? quid Croesi regia  
Sardis?

Smyrna quid, et Colophon? majora, minorane fama?  
Cunctane prae Campo, et Tiberino flumine, fordent?  
An venit in votum Attalicis ex urbibus una? 5  
An Lebedum laudas, odio maris atque viarum?  
Scis Lebedus quid sit: Gabiis desertior atque  
Fidenis vicus: tamen illic vivere vellem,  
Oblitusque meorum, obliviscendus et illis,  
Neptunum procul e terra spectare furentem. 10  
Sed neque, qui Capua Romam petit imbre lutoque  
Adpersus, volet in caupona vivere; nec, qui  
Frigus collegit, furnos et balnea laudat,  
Vt fortunatam plene praestantia vitam;

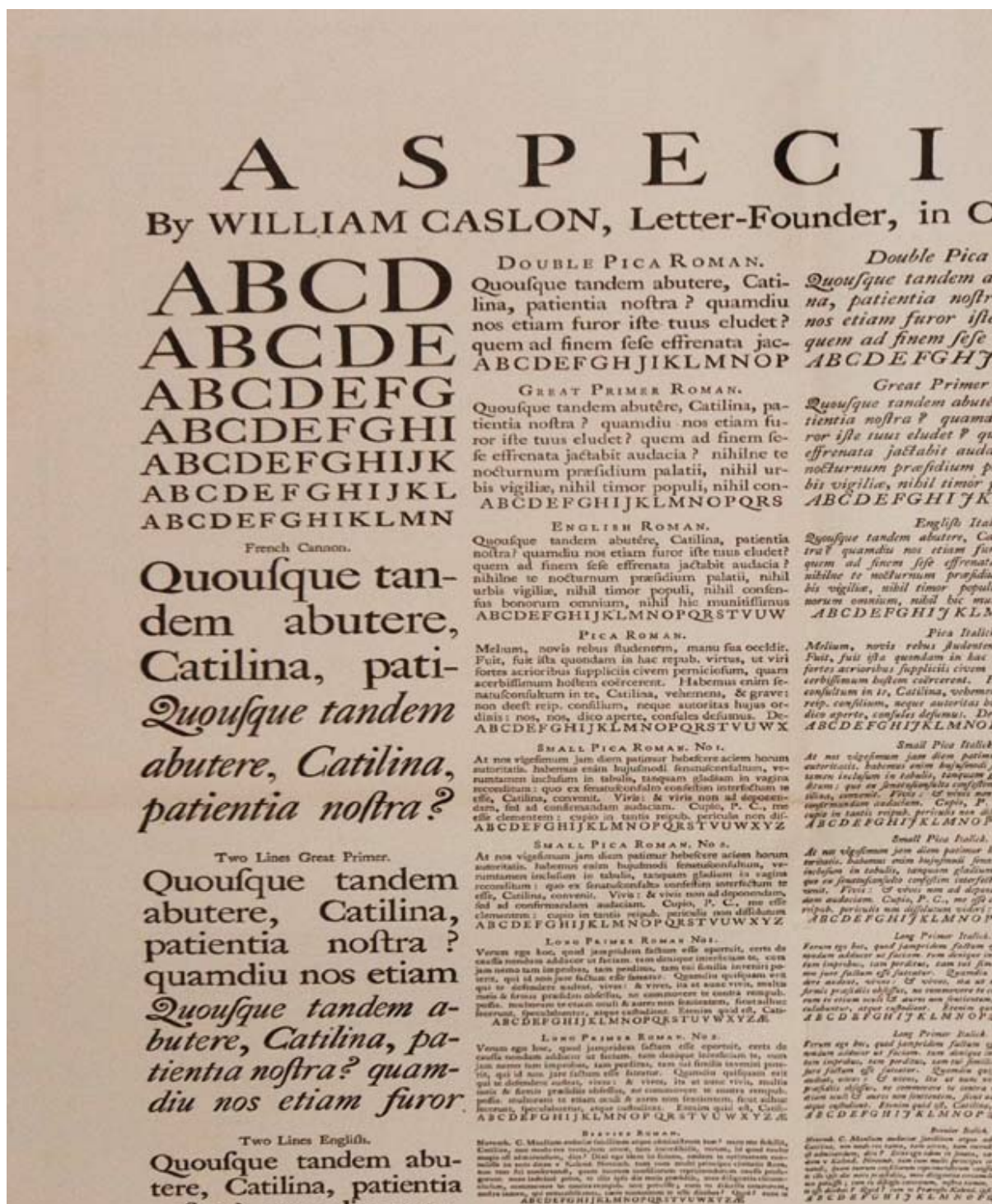
**8-10.** John Pine, page from *Opera Horatii*, volume 2, 1737. Illustration and text were hand-engraved upon a copper printing plate and printed in one pass through the press. 22.1 x 14.1 cm



## Caslon and Baskerville

For over two and a half centuries after the invention of movable type, England looked to the Continent for typography and design leadership. In England, civil war, religious persecution, harsh censorship, and government control of printing had created a climate that was not conducive to graphic innovation. Upon ascending to the English throne in 1660, Charles II demanded that the number of printers be reduced to twenty “by death or otherwise.”

Type and design ideas were imported across the English Channel from Holland until a native genius emerged in the person of William Caslon (1692-1766). After apprenticing to a London engraver of gunlocks and barrels, young Caslon opened his own shop and added silver chasing and the cutting of gilding tools and letter stamps for bookbinders to his repertoire of engraving skills. The printer William Bowyer encouraged Caslon to take up type design and founding, which he did in 1720 with almost immediate success. His first commission was an Arabic font for the Society for Promoting Christian Knowledge. This was followed closely by the first size of Caslon Old Style with italic in 1722, and his reputation was made ([Fig. 8-11](#)). For the next sixty years, virtually all English printing used Caslon fonts, and these types followed English colonialism around the globe. Printer Benjamin Franklin (1706-90) introduced Caslon into the American colonies ([Fig. 8-12](#)), where it was used extensively, including for the official printing of the Declaration of Independence by a Baltimore printer.



**8-11.** William Caslon, broadside type specimen, 1734. This was the first broadside type specimen issued by Caslon. The straightforward practicality of Caslon's designs made them the dominant roman style throughout the British Empire far into the nineteenth century. 62.2 x 47 cm

M. T. CICERO's  
*CATO MAJOR,*  
OR HIS  
DISCOURSE  
OF  
*OLD-AGE:*  
With Explanatory NOTES.

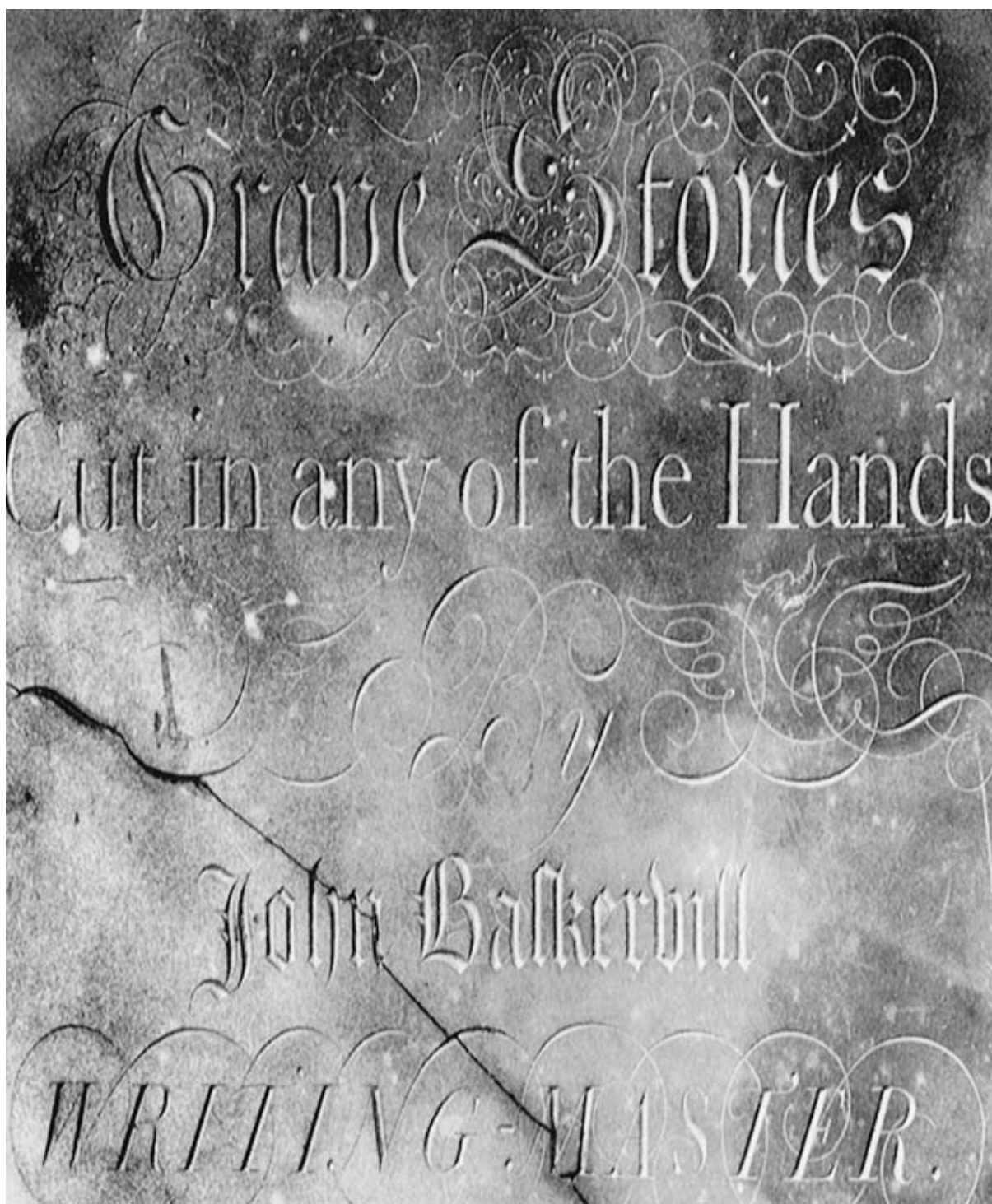
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*PHILADELPHIA:*  
Printed and Sold by B. FRANKLIN,  
MDCCXLIV.

**8-12.** Benjamin Franklin (printer). *M. T. Cicero's Cato Major, or his Discourse of Old-Age: With Explanatory Notes*, 1744. *Cato Major* is one of the first classics of Latin literature to have been translated and printed in the American colonies. Franklin was an avid admirer of Caslon's fonts and used them extensively. 21.2 x 14.6 cm





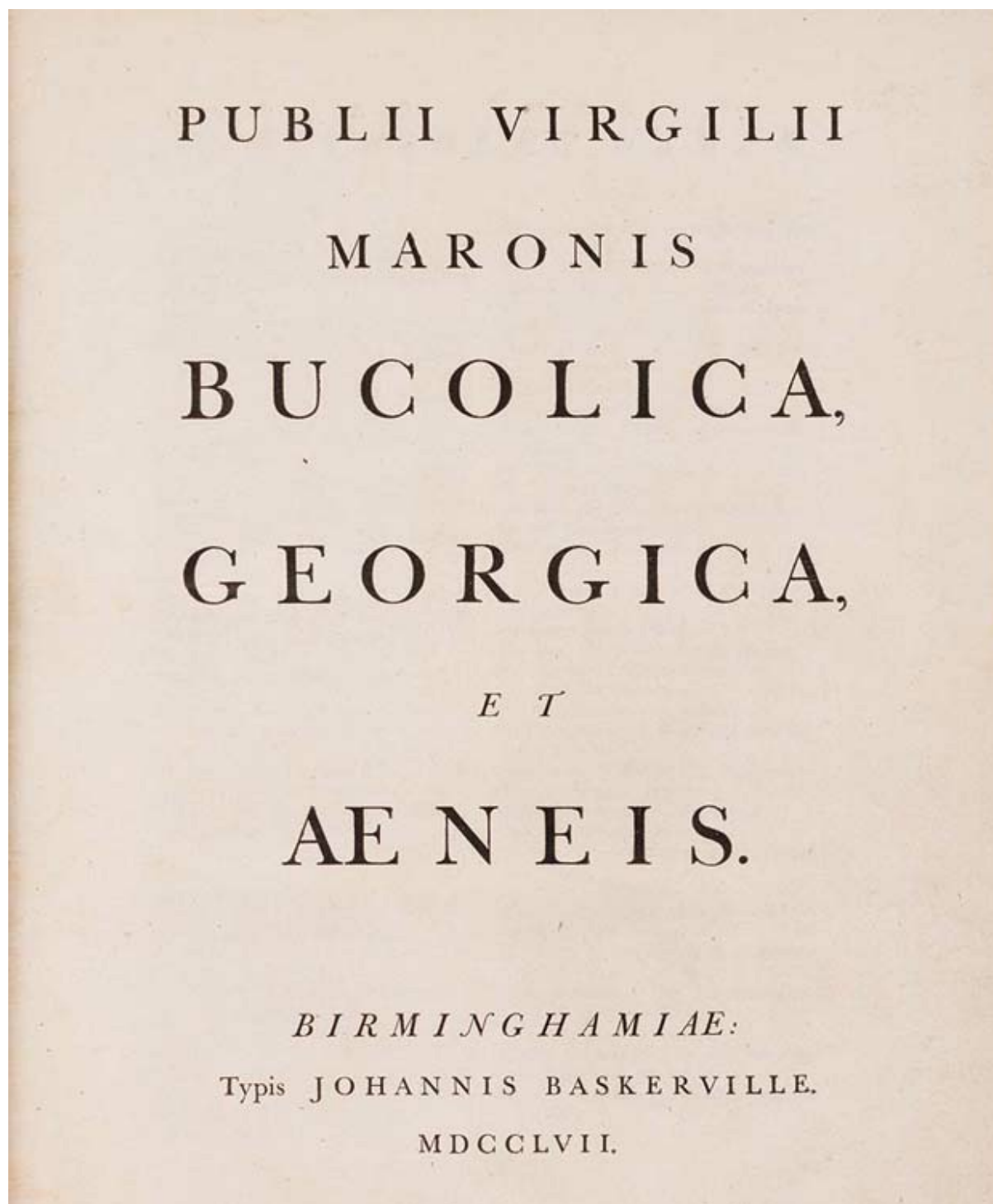
**8-13.** John Baskerville, the Gravestone Slate, undated. This demonstration stone showed potential customers young Baskerville's carving skill and range of lettering styles. Detail

Caslon's type designs were not particularly fashionable or innovative. They owed their tremendous popularity and appeal to an outstanding legibility and sturdy texture that made them "comfortable" and "friendly to the eye." Beginning with the Dutch types of his day, Caslon increased the contrast between thick and thin strokes by making the former slightly heavier. This was in direct opposition to fashion on the Continent, which was embracing the

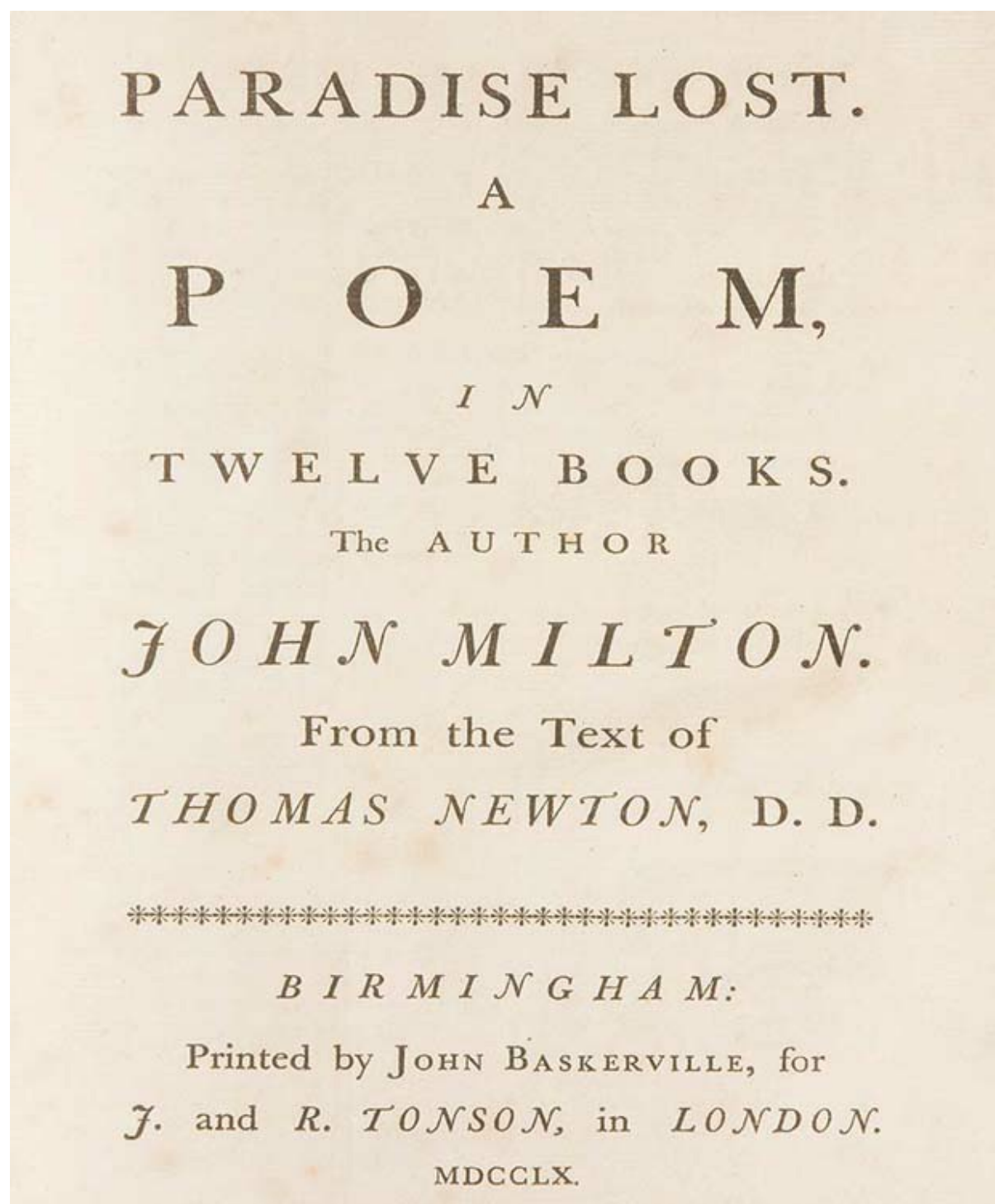


lighter texture of the Romain du Roi. Caslon's fonts have variety in their design, giving them an uneven, rhythmic texture that adds to their visual interest and appeal. The Caslon foundry continued under his heirs and was in operation until the 1960s.

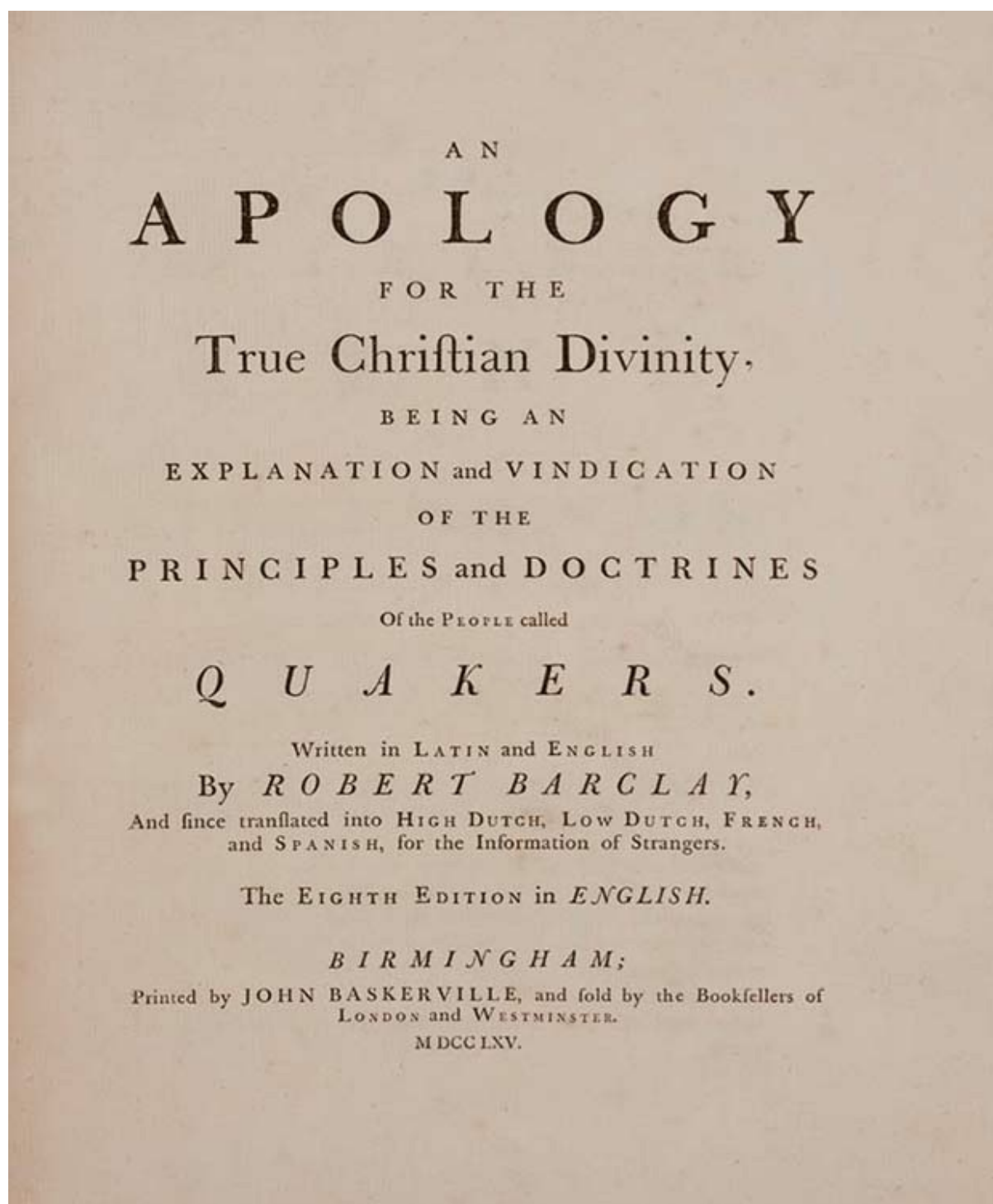
Caslon worked in a tradition of Old Style roman typographic design that had begun over two hundred years earlier during the Italian Renaissance. This tradition was bolstered by John Baskerville (1706-75), an innovator who broke the prevailing rules of design and printing in the books he produced at his press in Birmingham, England. Baskerville was involved in all facets of the bookmaking process. He designed, cast, and set type; improved the printing press; conceived and commissioned new papers; and designed and published the books he printed. A native of rural Worcestershire who had "admired the beauty of letters" as a boy, he moved to Birmingham as a young man and became established as a master writing teacher and stonecutter ([Fig. 8-13](#)). While still in his thirties, Baskerville became a manufacturer of japanned ware. His frames, boxes, clock cases, candlesticks, and trays were made from thin sheet metal, often decorated with hand-painted fruit and flowers and finished with a hard, brilliant varnish. Manufacturing earned Baskerville a fortune, and he built an estate, Easy Hill, near Birmingham. Around 1751, at the age of forty-four, he returned to his first love, the art of letters, and began to experiment with printing. As an artist who wanted to control all aspects of book design and production, he sought graphic perfection and was able to invest the time and resources necessary to achieve his goals. He was assisted by John Handy, a punch cutter, and Robert Martin, an apprentice who later became his foreman. Baskerville's type designs, which bear his name to this day, represent the zenith of the Transitional style bridging the gap between Old Style and modern type design. His letters possessed a new elegance and lightness. In comparison with earlier designs, his types are wider, the weight contrast between thick and thin strokes is increased, and the placement of the thickest part of the letter is different. The treatment of serifs is new: they flow smoothly out of the major strokes and terminate as refined points. His italic fonts most clearly show the influence of master handwriting.



**8-14.** John Baskerville, title page for Vergil's *Bucolica, Georgica, et Aeneis* (Pastorals, Georgics, and the Aeneid), 1757. Baskerville reduced the design to letterforms symmetrically arranged and letterspaced; he reduced content to author, title, publisher, date, and city of publication. Economy, simplicity, and elegance resulted. 28.7 x 22.2 cm



**8-15.** John Baskerville, title page from John Milton's *Paradise Lost*, 1760. The stately order of Baskerville's page design results from the harmony of elements and the spatial intervals that separate them. 24.5 x 18.5 cm



**8-16.** John Baskerville, title page from *An Apology for the True Christian Divinity* by Robert Barclay, 1765. This publication presented an “explanation and vindication” of the Quakers. 29.9 x 22.9 cm

As a book designer in a period of intricate, engraved title pages and illustrations and the generous use of printers’ flowers, ornaments, and decorated initials, Baskerville opted for the pure typographic book ([Figs. 8-14](#) through [8-16](#)). Wide margins and liberal spacing between letters and lines were used around his magnificent alphabets. To maintain an elegant purity of typographic design, an unusually large percentage of each press run was rejected, and he melted

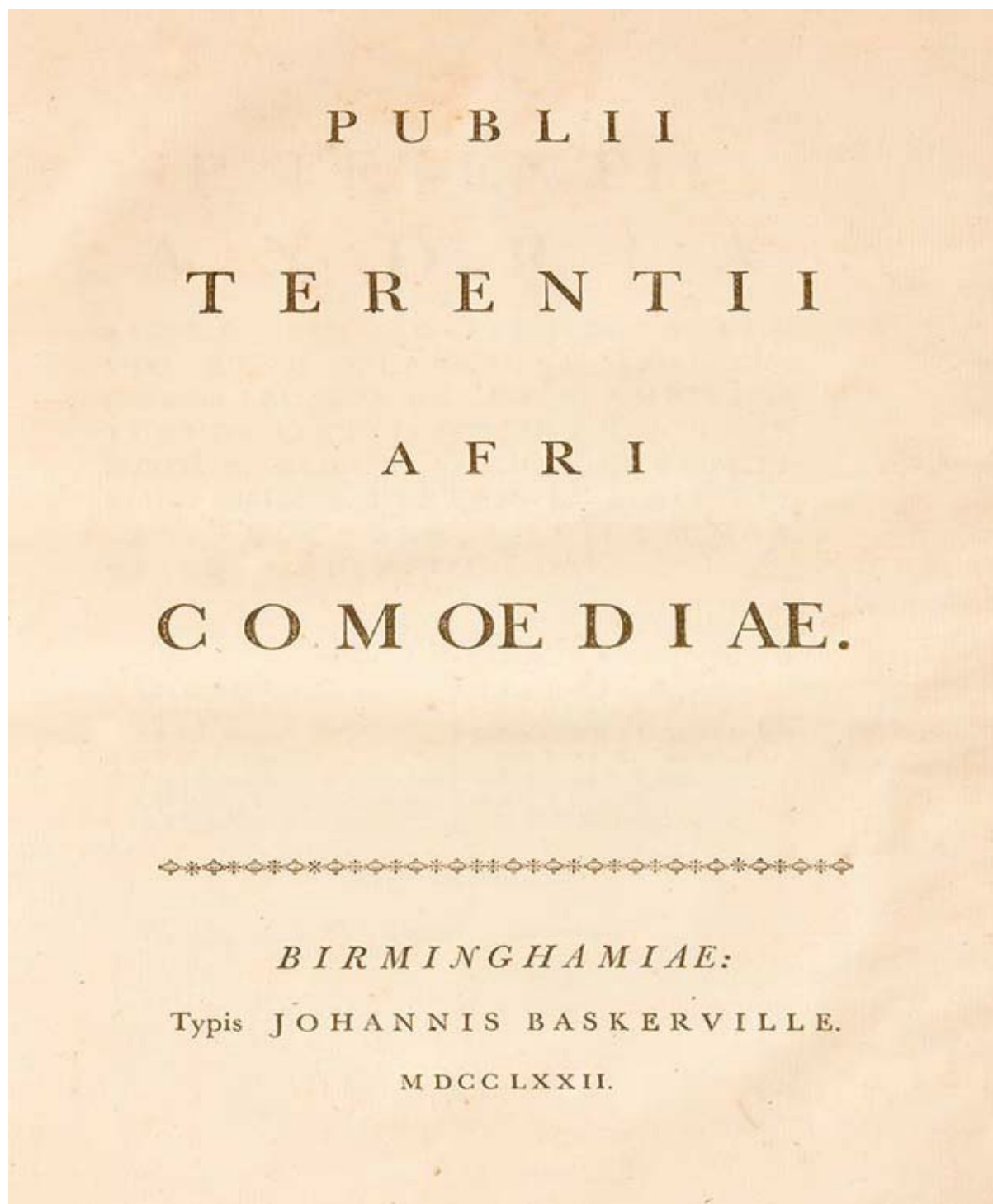


down and recast his type after each printing.

Baskerville's improvements for his four presses, built in his own workshops, focused on perfect alignment between the inch-thick brass platen and the smooth stone press bed. The packing behind the sheet of paper being printed was unusually hard and smooth. As a consequence, he achieved even, overall impressions.

Trial and error led to the development of an ink composed of boiled linseed oil aged for several months after black or amber resin had been added. Then, a fine lampblack—acquired from “glass pinchers’ and solderers’ lamps”—was ground into it. The resin added a sheen to the unusually dense black ink, whose luster bordered on purple.

The smooth, glossy surface of the paper in Baskerville's books had not been seen before. It was achieved by using hot-pressed wove paper. Before Baskerville's *Vergil*, books were printed on laid paper, which has a textural pattern of horizontal lines. This pattern is created in manufacture by wires that form the screen in the papermaker's mold; the close parallel wires are supported by larger wires running at right angles to the thinner wires. The wove paper manufactured for Baskerville was formed by a mold having a much finer screen made of wires woven in and out like cloth. The texture of wire marks was virtually eliminated from this paper.



**8-17.** John Baskerville, title page from Terence, *Comoediae*, 1772. Both in page layout and type design, the *Comoediae* represents one of Baskerville's most elegant publications. 29.9 x 22.9 cm

All handmade papers have a coarse surface. When paper is moistened before printing on a hand press, it becomes even coarser. Baskerville's desire for elegant printing led him to hot-press the paper after it was printed, to produce a smooth, refined surface. How he hot-pressed, or calendered, his paper is not known, because early sources give conflicting reports. One version is that Baskerville designed and constructed a smoothing press with two copper rollers

22 centimeters in diameter and almost 1 meter long. A second is that Baskerville employed a woman and a little girl to operate a pressing or glazing machine that worked much like ironing clothes. Yet another declares that as each page was removed from the press, it was sandwiched between two highly polished, heated copperplates that expelled moisture, set the ink, and created the glossy surface. Because Baskerville closely guarded his innovations, we can only guess which of these methods were employed. Realizing the potential market for mirror-smooth writing paper, he used his process to develop a steady stationery business through booksellers.

The net result of this effort was books of brilliant contrast, simplicity, and refinement ([Figs. 8-17](#) and [8-18](#)). Professional jealousy caused Baskerville's critics to dismiss him as an amateur, although his work set a standard of high quality. Some of his critics argued that reading Baskerville type hurt their eyes because of the sharpness and contrast. Benjamin Franklin, who admired Baskerville, wrote him a letter relating that he, Franklin, had torn the foundry name from a Caslon specimen sheet, told an acquaintance who was complaining about Baskerville's type that it was Baskerville's specimen sheet, and asked the man to point out the problems. The victim of Franklin's whimsy proceeded to pontificate on the problems, complaining that just looking at it gave him a headache.

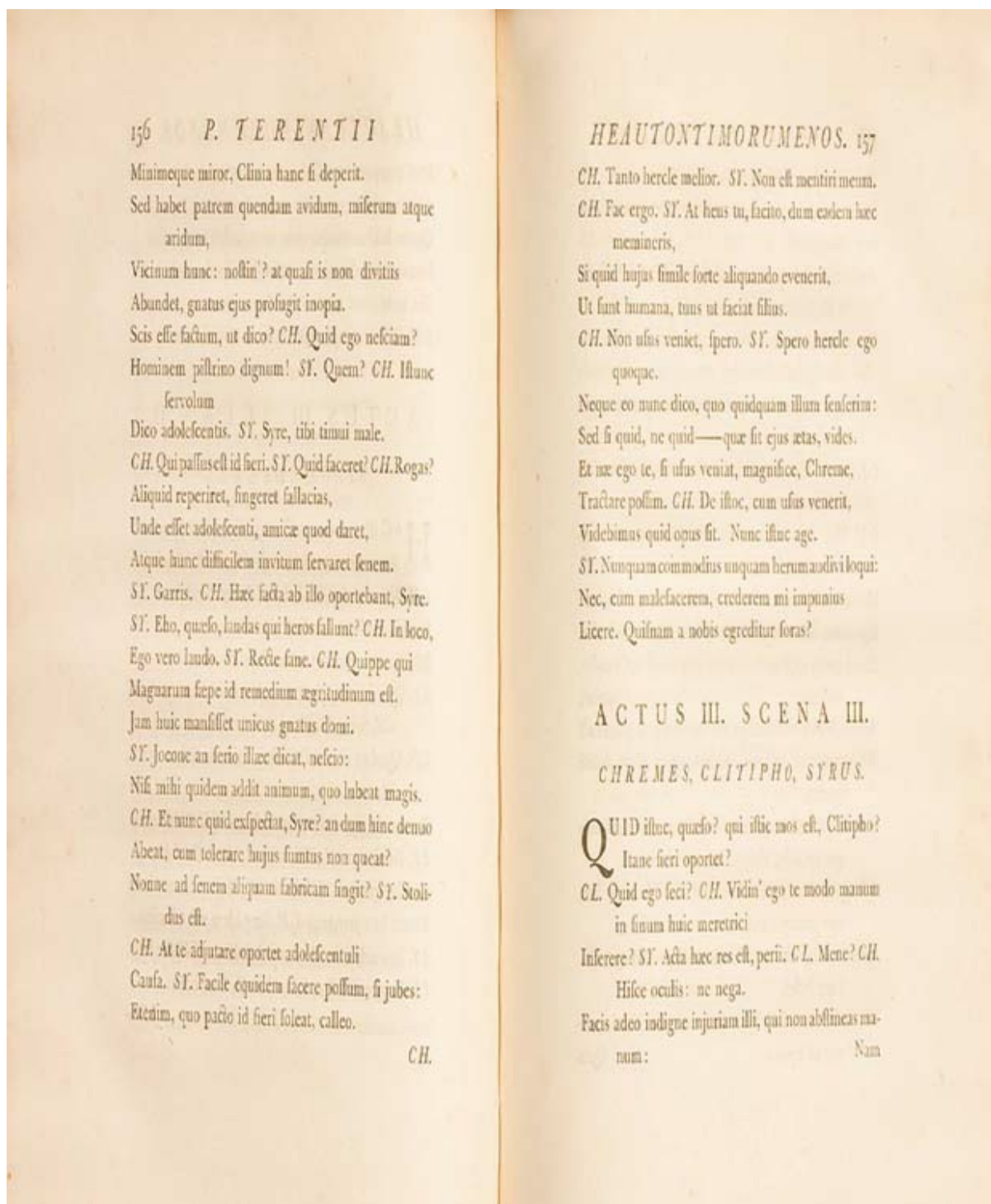
Baskerville published fifty-six books, the most ambitious publication being a folio Bible in 1763. While he was met with indifference and even hostility in the British Isles, the design of his type and books became important influences on the Continent as the Italian Giambattista Bodoni and the Didot family in Paris became enthusiastic about his work. After his death, Baskerville's punches and matrixes were purchased by the dramatist and revolutionary Pierre de Beaumarchais (1732-99), who produced the texts for the operas *The Marriage of Figaro* and *The Barber of Seville*.

## The origins of information graphics

The foundation for information graphics is analytic geometry, a branch of geometry developed and first used in 1637 by the French philosopher, mathematician, and scientist René Descartes (1596-1650). Descartes used algebra to solve geometry problems, formulate equations to represent lines and curves, and represent a point in space by a pair of numbers. On a two-dimensional plane, Descartes drew two perpendicular intersecting lines called axes: a horizontal line called the  $x$  axis and a vertical line called the  $y$  axis. Any point on the plane can be specified by two numbers. One defines its distance from the horizontal axis, and the other number defines its distance from the vertical axis; for example,  $x = 2$ ,  $y = 3$  denotes a point two units along the horizontal line and three units along the vertical line. These numbers are called Cartesian coordinates. The axes can be repeated at regular intervals to form a grid of horizontal and vertical lines called a Cartesian grid.

Cartesian coordinates and other aspects of analytic geometry were later used by the Scottish author and scientist William Playfair (1759-1823) to convert statistical data into symbolic graphics. A passionate man with strong opinions about trade and economics, Playfair worked hard to champion and spread his beliefs. In 1786, he published his *Commercial and Political Atlas*. This book was laden with statistical compilations and, in forty-four diagrams, introduced the *line* (or *fever*) *graph* and the *bar chart* to graphically present complex information. Playfair calculated the area of descending sizes of circles to show the relative land area of European countries and to compare the populations of cities. These diagrams appeared in his 1822 publication *A Letter on Our Agricultural Distresses* ([Figs. 8-19](#) and [8-20](#)). He introduced the first “divided circle” diagram (today called a pie chart) in his 1805 English translation of a French book, *The Statistical Account of the United States of America*.





**8-18.** John Baskerville, pages 156 and 157 from Terence, *Comoediae*%, 1772.  
29.9 x 22.9 cm

Playfair's diagram was a circle cut into wedge-shaped slices representing the area of each state and territory. Readers could see at a glance how vast the newly acquired western territories were in comparison with states such as Rhode Island and New Hampshire. In this way, Playfair created a new category of graphic design, now called information graphics. This field of design has gained importance because humanity's expanding base of knowledge requires graphics to present complex information in an understandable form.

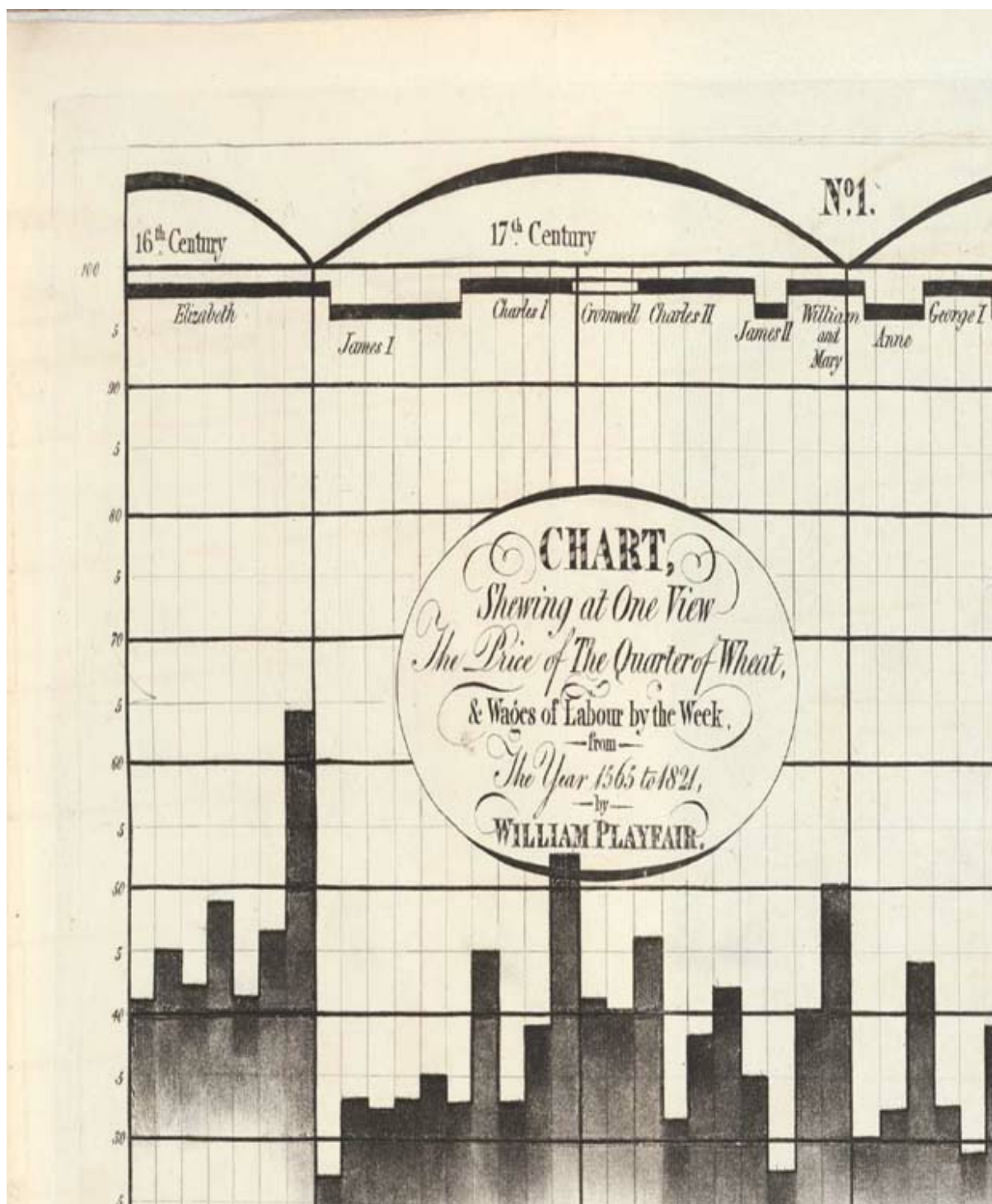
## The imperial designs of Louis René Luce

A type designer and punch cutter at the Imprimerie Royale, Louis René Luce (d. 1773), achieved an imperial graphic design statement. During the three decades from 1740 until 1770, Luce designed a series of types that were narrow and condensed, with serifs as sharp as spurs. Engraved borders were being widely used and required a second printing: first the text was printed and then, in a second run of the same sheets, the borders. Luce created a large series of letterpress borders, ornaments, trophies, and other devices of impressive variety and excellent printing quality. These were designed with a mechanistic perfection that projects an air of imperial authority. Cast in modular sections, these ornaments were assembled into the desired configuration by a compositor. The density of line in Luce's ornaments was carefully planned to be visually compatible with his typefaces and often had an identical weight so that they looked as if they belonged together in a design. In 1771 Luce published his *Essai d'une nouvelle typographie* (Essay on a New Typography), with ninety-three plates presenting the range of his design accomplishments ([Fig. 8-21](#)).

Both Fournier le Jeune and Luce died before the French Revolution tore apart the world in which they lived and served, the *ancien régime* of the French monarchy. The opulent architectural, graphic, and interior designs patronized by royalty lost all social relevance in the world of democracy and equality that emerged from the chaos of revolution. Perhaps the ultimate irony occurred in 1790, when Romain du Roi typefaces commissioned by Louis XIV were used to print radical political tracts in support of the French Revolution.

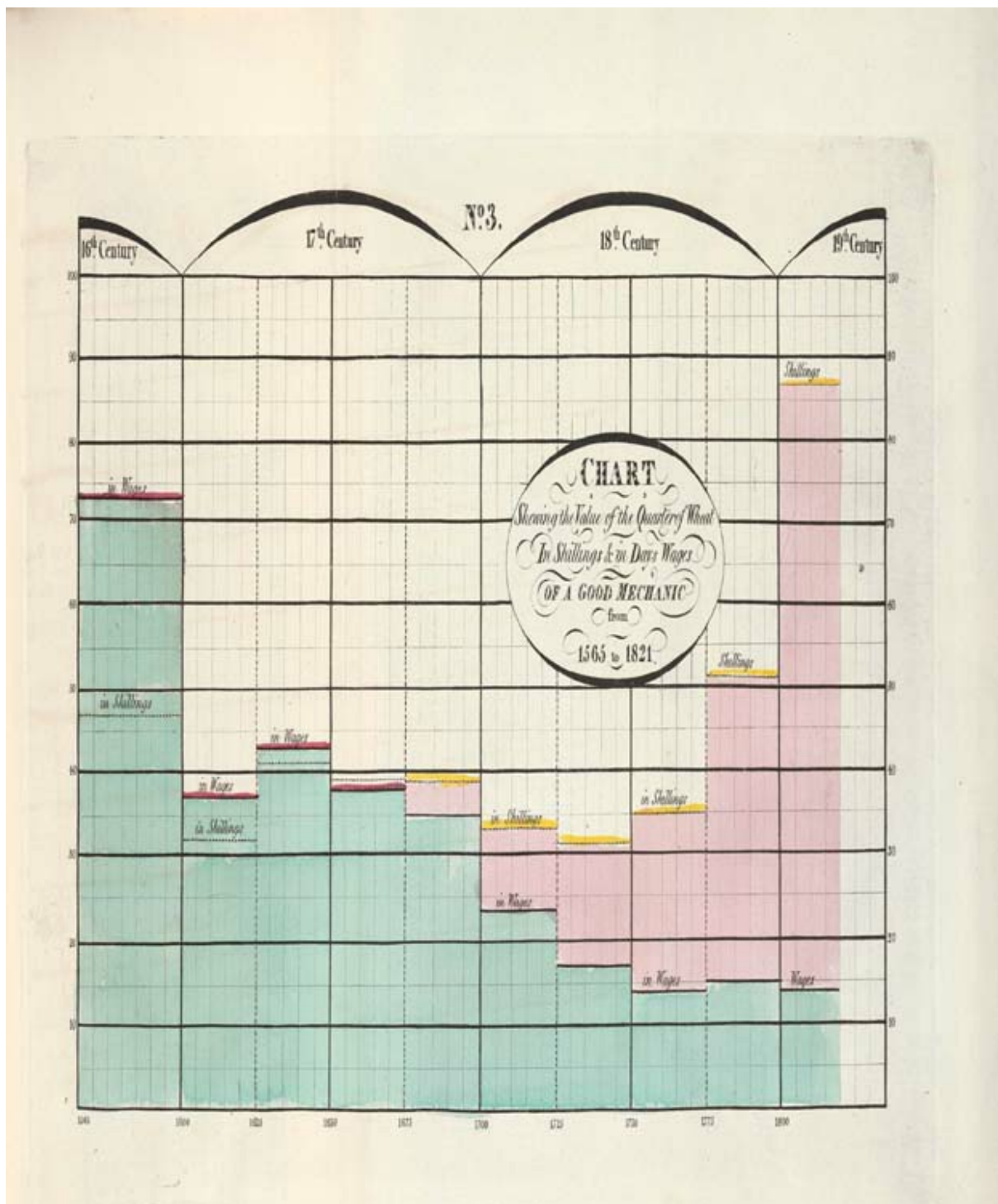
## The modern style

The son of an indigent printer, Giambattista Bodoni (1740-1813) was born in Saluzzo in northern Italy. As a young man, he traveled to Rome and apprenticed at the Propaganda Fide, the Catholic press that printed missionary materials in native languages for use throughout the world. Bodoni learned punch cutting, but his interest in living in Rome declined after Costantino Ruggeri, his mentor and the director of Propaganda Fide, committed suicide. Shortly thereafter, Bodoni left the Propaganda Fide with the idea of journeying to England and perhaps working with Baskerville. While visiting his parents before leaving Italy, twenty-eight-year-old Bodoni was asked to take charge of the Stamperia Reale, the official press of Ferdinand, Duke of Parma. Bodoni accepted the charge and became the private printer to the court. He printed official documents and publications desired by the duke as well as projects he conceived and initiated himself. His initial design influence was Fournier le Jeune, whose foundry supplied type and ornaments to the Stamperia Reale after Bodoni took charge. The quality of Bodoni's design and printing, even though scholarship and proofreading were sometimes lacking, contributed to his growing international reputation.

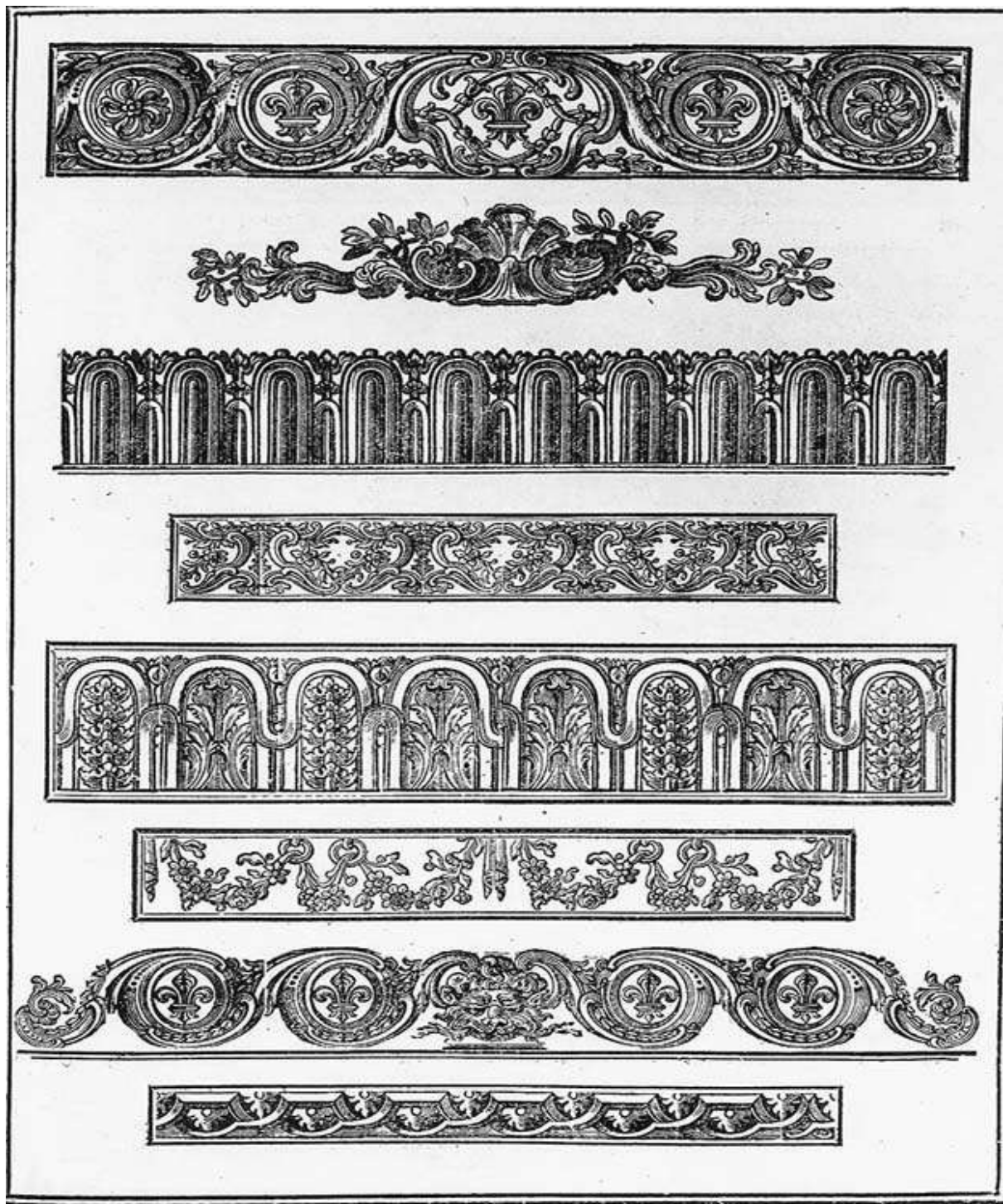


**8-19.** William Playfair, Chart no. 1 from *A Letter on Our Agricultural Distresses*, 1822. This hand-colored engraving uses a fever graph and bar chart to depict “at one view the price of the quarter of wheat.” 20.3 x 36.2 cm





**8-20.** William Playfair, Chart no. 3 from *A Letter on Our Agricultural Distresses*, 1822. This hand-colored engraving also uses a bar chart to depict the cost of wheat. 20.3 x 36.2 cm



**8-21.** Louis René Luce (designer) and Jean Joseph Barbou (printer), ornaments page from *Essai d'une nouvelle typographie*, 1771. These meticulously constructed cornices and borders express the authority and absolutism of the French monarchy. Various sizes

In 1790 the Vatican invited Bodoni to Rome to establish a press there for printing the classics, but the duke countered with an offer of expanded facilities, greater independence, and the privilege of printing for other clients. Bodoni elected to remain in Parma.

At about the same time, the cultural and political climate was changing. The

revolt against the French monarchy led to a rejection of the lush designs so popular during the reigns of Louis XV and Louis XVI. To fill the formal void, architects, painters, and sculptors enthusiastically embraced the classical forms of ancient Greek and Roman art, which captivated the public in the 1790s. All areas of design required a new approach to replace the outmoded rococo style; Bodoni led the way in evolving new typefaces and page layout ([Fig. 8-22](#)). The 1771 type specimen title page from *Fregi e Majuscole* (Ornaments and Capitals) shows the beginning of Bodoni's evolution from Fournier le Jeune-inspired rococo to the modern style.

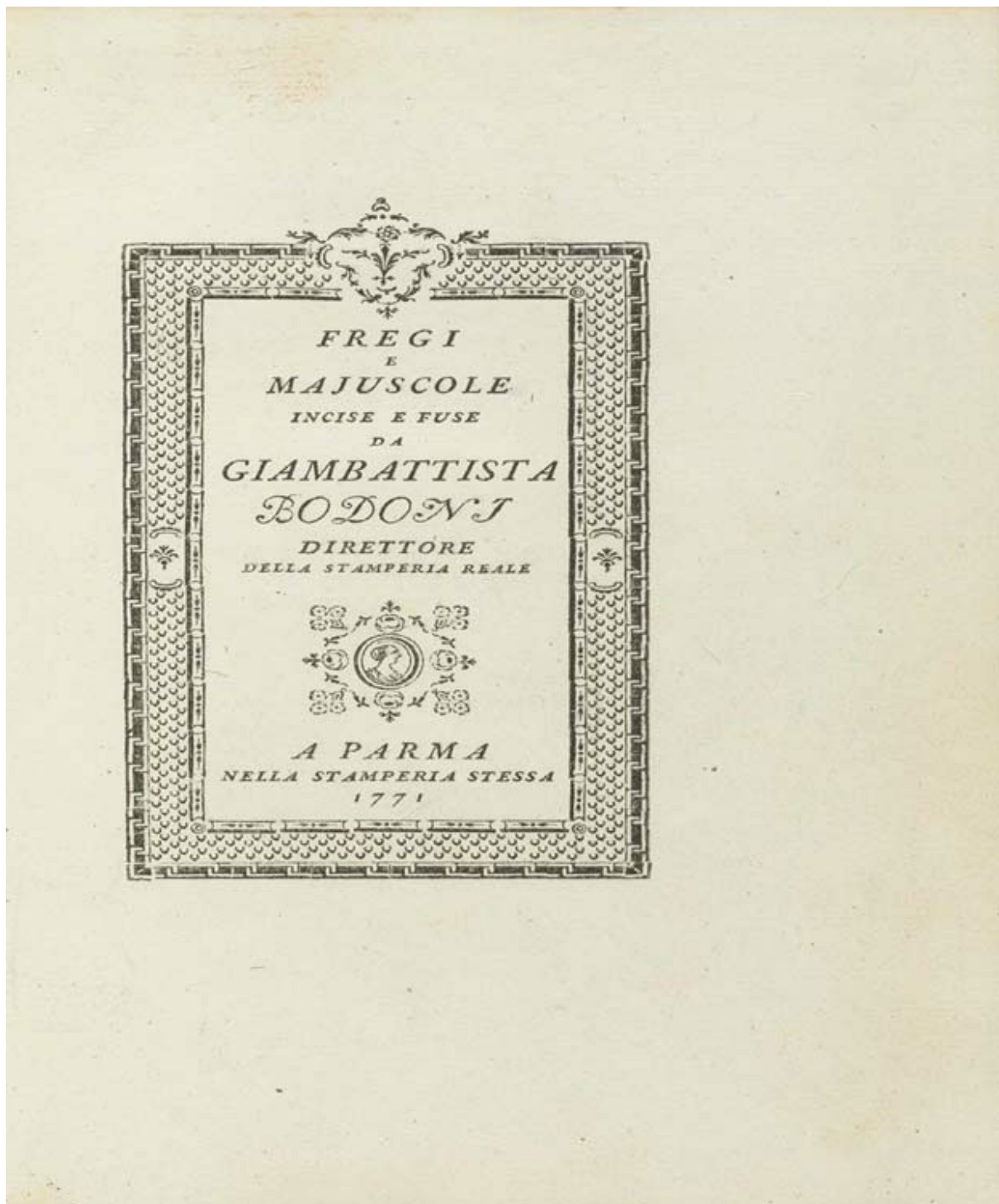
The term *modern*, which defines a new category of roman type, was first used by Fournier le Jeune in his *Manuel typographique* to describe the design trends that culminated in Bodoni's mature work. The initial impetus was the thin, straight serifs of Grandjean's Romain du Roi, followed by engraved pages by artists. Next came the letterforms and page layouts of Baskerville, particularly his practice of making the light strokes of his characters thinner to increase the contrast between thicks and thins. Baskerville's rejection of ornament and his generous use of space were also factors. Another trend, the design of narrower, more condensed letterforms, gave type a taller and more geometric appearance. Finally, all of these evolutionary trends were encouraged by a growing preference for a lighter typographic tone and texture.

Around 1790 Bodoni redesigned the roman letterforms to give them a more mathematical, geometric, and mechanical appearance. He reinvented the serifs by making them hairlines that formed sharp right angles with the upright strokes, eliminating the tapered flow of the serif into the upright stroke in Old Style roman. The thin strokes of his letterforms were trimmed to the same weight as the hairline serifs, creating a brilliant sharpness and a dazzling contrast not seen before. Bodoni defined his design ideal as cleanness, good taste, charm, and regularity. This regularity—the standardization of units—was a concept of the emerging industrial era of the machine. Bodoni decided that the letters in a type font should be created through combinations of a very limited number of identical units. This standardization of forms that could be measured and constructed marked the death of calligraphy and writing as the wellspring for type design and the end of the imprecise cutting and casting of earlier type design. Bodoni's precise, measurable, and repeatable forms expressed the vision and spirit of the machine age. It is noteworthy that as Bodoni was constructing alphabets of interchangeable parts, American inventor Eli Whitney was assembling firearms of interchangeable parts in his New Haven, Connecticut, factory, foreshadowing the mass-production techniques soon to revolutionize Western society.

In Bodoni's page layouts, the borders and ornaments of the earlier decorative work that had brought international fame to the Stamperia Reale were cast aside for an economy of form and efficiency of function. The severe purity of Bodoni's late graphic-design style has affinities with twentieth-century functional typography. Open, simple page design with generous margins, wide letter-and line-spacing, and large areas of white space became his hallmark. Lightness was increased by using a smaller x-height and longer ascenders and descenders.

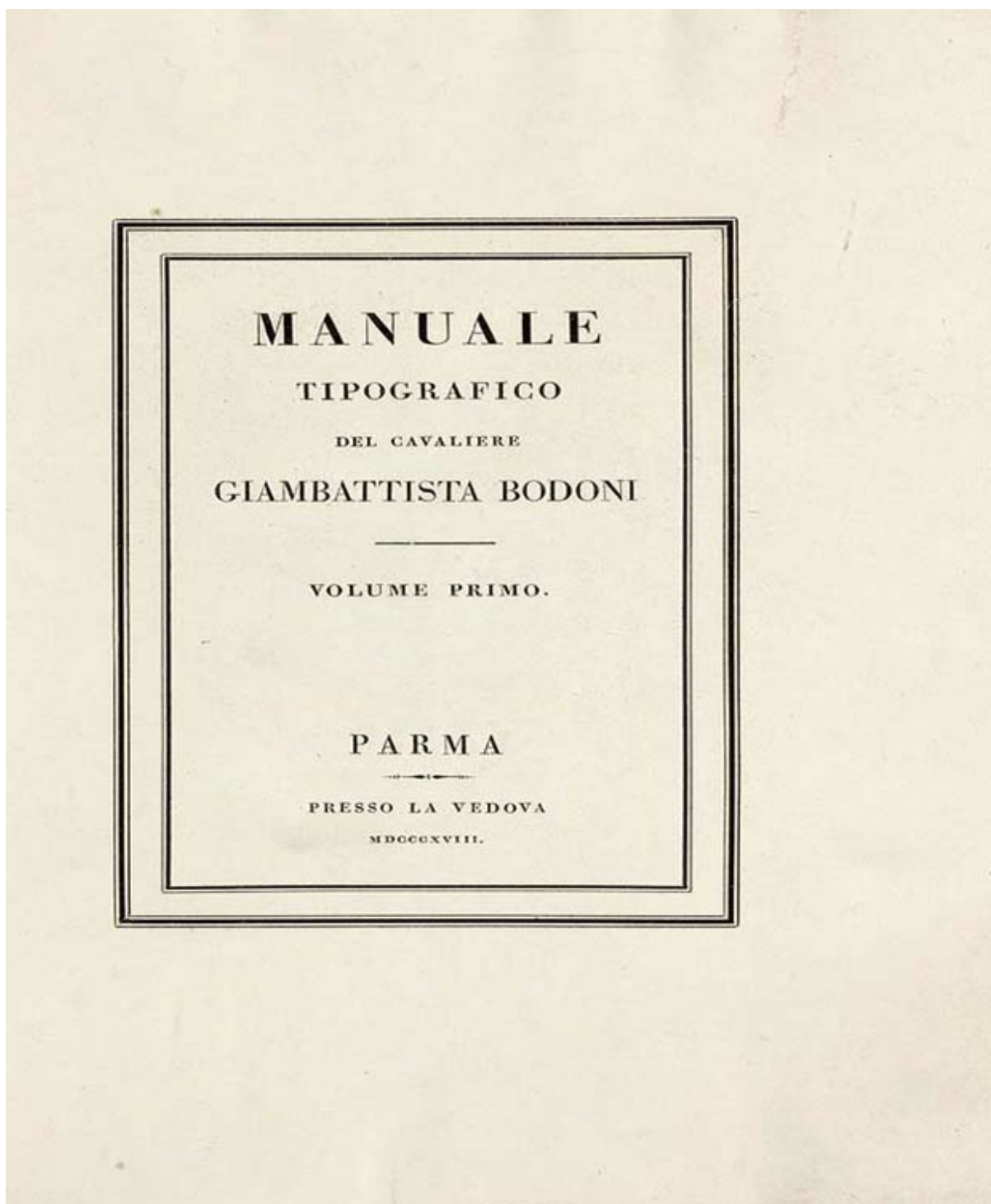


In some fonts, letters were cast on oversized metal so the type could not be set solid. As a result, these fonts always had the appearance of generous leading.



**8-22.** Giambattista Bodoni, type specimen title page from *Fregi e Majuscole*, 1771. The tremendous influence of Fournier le Jeune upon Bodoni's earlier work is evident in this page design. 16. x 12 cm





**8-23.** Giambattista Bodoni, title page from *Manuale tipografico*, 1818. The crisp clarity of Bodoni's letterforms are echoed by the scotch rules. Composed of double and triple thick-and-thin elements, these rules and borders echo the weight contrasts of Bodoni's modern types. 30 x 21.2 cm

A majority of books of this time, including most of the 345 books published by Bodoni, were new editions of Greek and Roman classics. Critics hailed Bodoni's volumes as the typographic expression of neoclassicism and a return to "antique virtue." This is surprising, for Bodoni was breaking new ground. Bodoni designed about three hundred type fonts and planned a monumental specimen

book presenting this work. After his death his widow and his foreman, Luigi Orsi, persisted with the project and published the two-volume *Manuale tipografico* (Manual of Type) in 1818 ([Figs. 8-23](#) and [8-24](#)). This monumental celebration of the aesthetics of letterforms and homage to Bodoni's genius is a milestone in the history of graphic design. In 1872 the citizens of Saluzzo honored their native son by erecting a statue of Bodoni. Ironically, they carved his name in the base in Old Style roman letters.

A family dynasty of printers, publishers, papermakers, and typefounders began in 1713 when François Didot (1689-1757) established a printing and bookselling firm in Paris. In 1780 his son, François-Ambroise Didot (1730-1804), introduced a highly finished, smooth paper of wove design modeled after the paper commissioned by Baskerville in England. The Didot type foundry's constant experimentation led to *maigre* (thin) and *gras* (fat) typestyles similar to the condensed and expanded fonts of our time. Fonts issued from 1775 by François-Ambroise Didot possessed a lighter, more geometric quality, similar in feeling to Bodoni's designs evolving under Baskerville's influence.

Around 1785 François-Ambroise Didot revised Fournier's typographic measurement system and created the point system used in France today. He realized that the Fournier scale was subject to shrinkage after being printed on moistened paper, and even Fournier's metal master had no standard for comparison. Therefore, Didot adopted the official *pied de roi*, divided into twelve French inches, as his standard. Then each inch was divided into seventy-two points. Didot discarded the traditional nomenclature for various type sizes (Cicero, Petit-Romain, Gros-Text, and so on) and identified them with the measure of the metal type body in points (ten-point, twelve-point, and so on).

The Didot system was adopted in Germany, where it was revised by Hermann Berthold in 1879 to work with the metric system. In 1886 the Didot system, revised to suit the English inch, was adopted as a standard point measure by American typefounders, and England adopted the point system in 1898.



**8-24.** Giambattista Bodoni, page from *Manuale tipografico*, 1818. 30 x 21.2 cm

LETtres  
D'UNE PÉRUVIENNE,  
PAR  
M<sup>ME</sup> DE GRAFIGNY.  
NOUVELLE ÉDITION,  
AUGMENTÉE D'UNE SUITE QUI N'A POINT ENCORE  
ÉTÉ IMPRIMÉE.  
TOME PREMIER.



A PARIS,  
DE L'IMPRIMERIE DE P. DIDOT L'AÎNÉ.  
AN V. 1797.

**8-25.** Pierre Didot, title page for *Lettres d'une Péruvienne* (Letters of a Peruvian), by Françoise de Grafigny, 1797. 12.6 x 7.5 cm

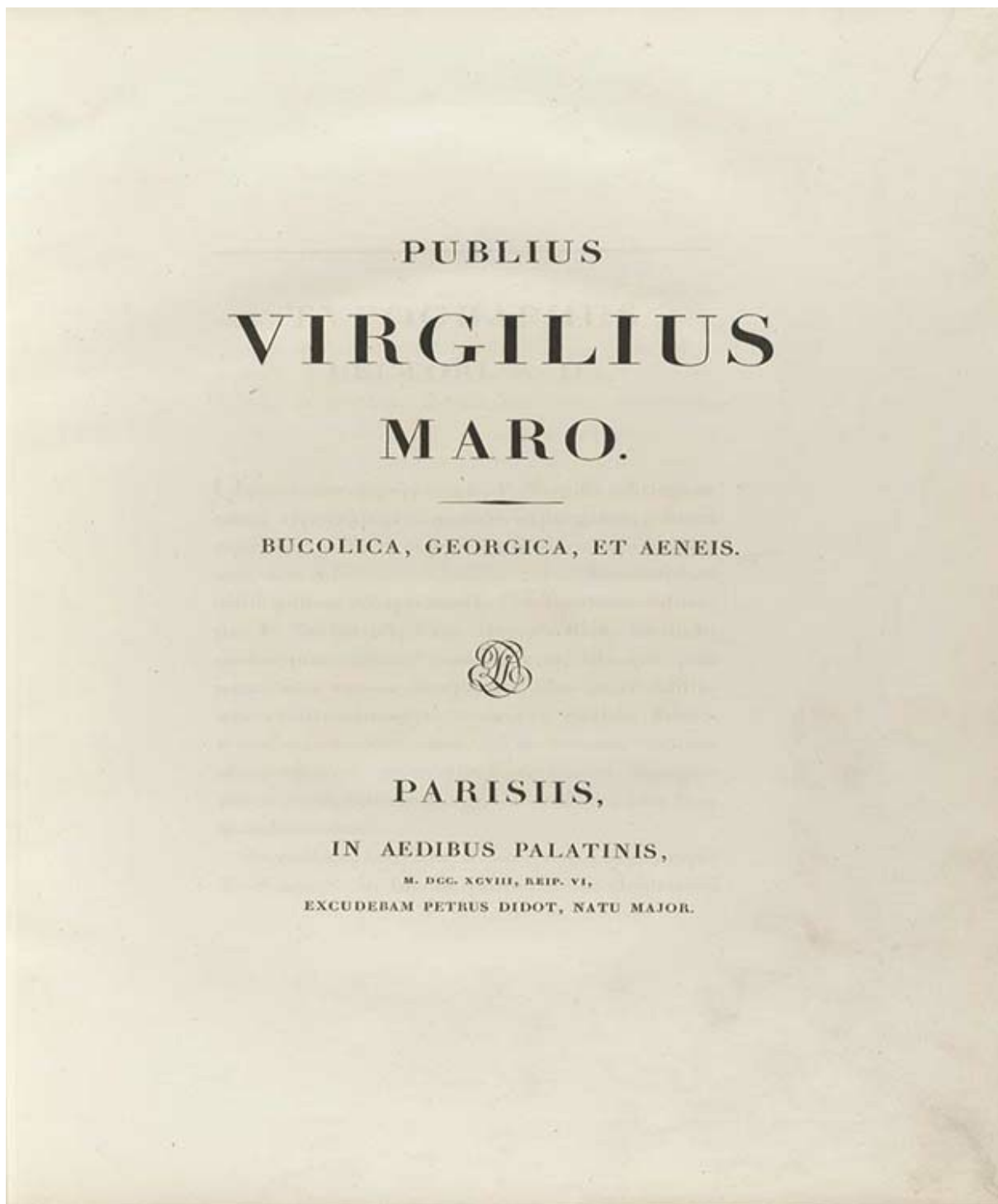
François-Ambroise had two sons: Pierre Didot (1761-1853), who took charge of his father's printing office, and Firmin Didot (1764-1836), who succeeded his father as head of the Didot type foundry ([Fig. 8-25](#)). Firmin's notable achievements included the invention of stereotyping. This process involves casting a duplicate of a relief printing surface by pressing a molding material (damp paper pulp, plaster, or clay) against it to make a matrix. Molten metal is poured into the matrix to form the duplicate printing plate. Stereotyping made



longer press runs possible.

After the Revolution, the French government honored Pierre Didot by granting him the printing office formerly used by the Imprimerie Royale at the Louvre. There he gave the neoclassical revival of the Napoleonic era its graphic design expression in a book series, the Éditions du Louvre ([Figs. 8-26](#) and [8-27](#)).

Lavish margins surround Firmin Didot's modern typography, which is even more mechanical and precise than Bodoni's. Engraved illustrations by artists working in the neoclassical manner of the painter Jacques-Louis David (1748-**1825**) have flawless technique and sharp value contrast. In seeking to imitate nature in her most perfect form, these artists created figures as ideally modeled as Greek statues, frozen in shallow picture boxes. A seldom-equaled, though brittle, perfection is achieved ([Figs. 8-28](#) and [8-29](#)).



**8-26.** Pierre Didot, title page for Vergil's *Bucolica, Georgica, et Aeneis* (Pastorals, Georgics, and the *Aeneid*), 1798. The typeface used in this book is an early presentation of a true modern-style letterform. Straight hairline serifs, extreme contrast between thick and thin strokes, and construction on a vertical axis are characteristics that mark this break with transitional letterforms. 13.2 x 18.8 cm

Bodoni and the Didots were rivals and kindred spirits. Comparisons and speculation about who innovated and who followed are inevitable. They shared influences and the same cultural milieu. Their influence upon each other was

reciprocal, for Bodoni and the Didots each attempted to push the modern style further than the other. In so doing, each elevated the aesthetics of contrast, mathematical construction, and neoclassical refinement to the highest possible level. Bodoni is credited with having greater skill as a designer and printer, but the Didots possessed greater scholarship. Bodoni proclaimed that he sought only the magnificent and did not work for common readers.

In addition to their extravagant folio editions, the Didots used their new stereotyping process to produce much larger editions of economical books for a broader audience. A year after the *Manuale tipografico* appeared, the 1819 *Spécimen des nouveaux caractères . . . de P. Didot l'aîné* (Specimens of New Characters . . . by P. Didot the Elder) was published in Paris.

## The illuminated printing of William Blake

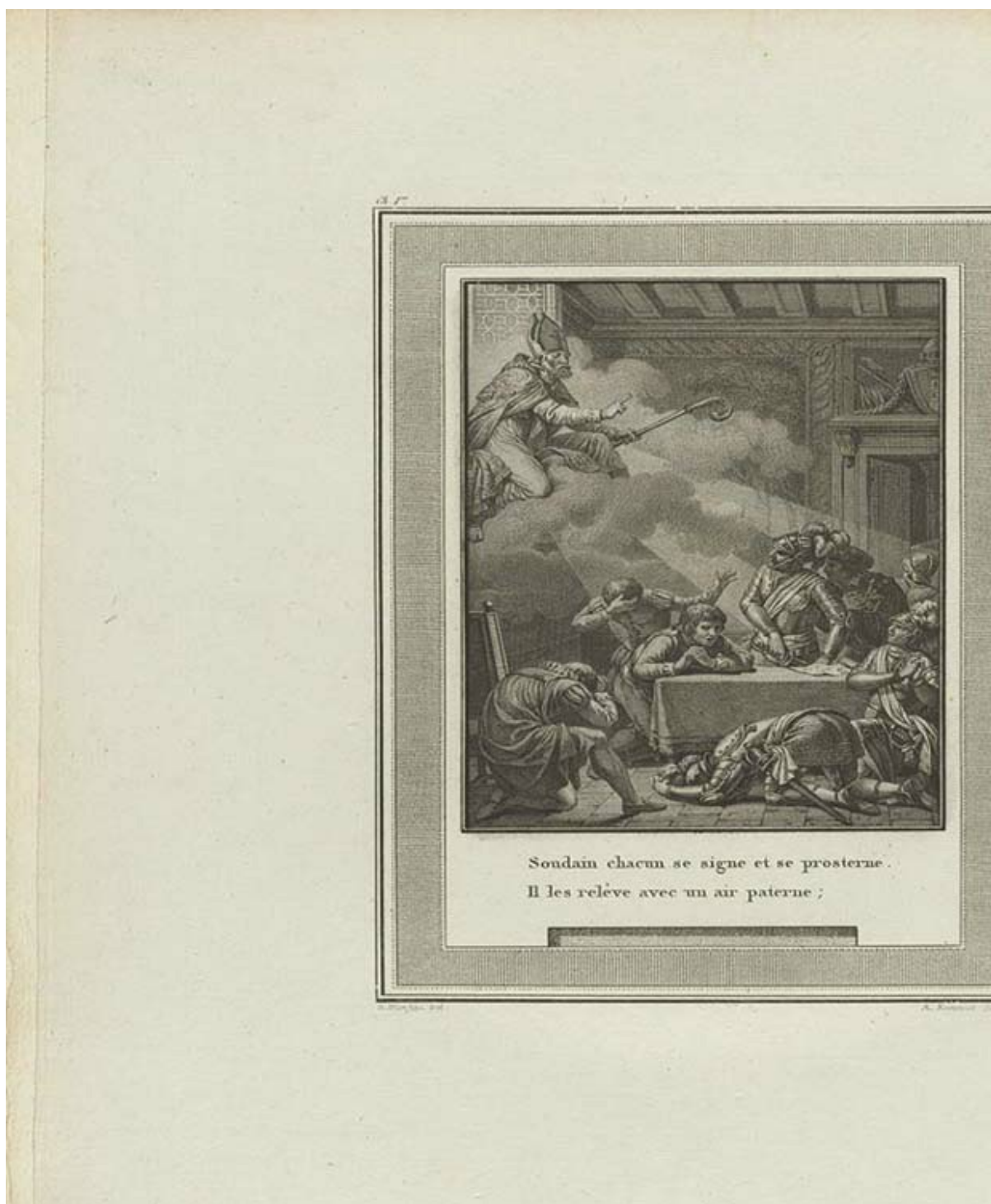
During the waning years of the eighteenth century, an unexpected counterpoint to the severe typography of Bodoni and Didot appeared in the illuminated printing of the visionary English poet and artist William Blake (1757-1827). As a child, Blake reported seeing angels in a tree and the prophet Ezekiel in a field. After completing an engraving apprenticeship and studying at the Royal Academy, Blake opened a printing shop at age twenty-seven, where he was assisted by his younger brother Robert. Upon Robert's death three years later, Blake reported that he saw Robert's soul joyfully rising through the ceiling. Blake informed friends that Robert appeared to him in a dream and told him about a way to print his poems and illustrations as relief etchings without typography.

Blake began to publish books of his poetry; each page was printed as a monochrome etching combining word and image. Blake and his wife then either hand-colored each page with watercolor or printed colors, hand-bound each copy in paper covers, and sold them at modest prices. The lyrical fantasy, glowing swirls of color, and imaginative vision that Blake achieved in his poetry and accompanying designs represent an effort to transcend the material of graphic design and printing to achieve spiritual expression. The title pages from *The Book of Thel* ([Fig. 8-30](#)) and *America, a Prophecy* ([Fig. 8-31](#)) show how Blake adeptly integrated letterforms into illustrations.

Blake's single-minded unworldliness and spiritual beliefs led some people to dismiss him as mad, and he died in poverty and neglect. His reaction against the neoclassical emphasis on reason and the intellect combined with his focus upon the imagination, introspection, and emotions as wellsprings for his work make Blake a harbinger of nineteenth-century romanticism. His bright colors and swirling organic forms are forerunners to expressionism, art nouveau, and abstract art.

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**8-27.** Pierre Didot, pages from Vergil's *Bucolica, Georgica, et Aeneis*, 1798. This double-page spread shows the splendid perfection, lavish margins, and cool understatement of neoclassical graphic design. 33.7 x 47.9 cm

PETIT CARÊME  
DE  
MASSILLON,  
EVÊQUE  
DE CLERMONT.



À PARIS,  
DE L'IMPRIMERIE DE P. DIDOT L'AINÉ.  
M DCCXCII.

**8-28.** Pierre Didot, title page for *Petit Carême de Massillon*, by Évêque de Clermont, 1812. By this time the Didot type has attained its mature form, with the contrast between thick and thin strokes having been pushed to the limit.  
17.8 x 10.2 cm

## The epoch closes

British national pride led to the establishment of the Shakespeare Press in 1786 to produce splendid editions to rival the folio volumes of Paris and Parma. The state of English printing was such that a printing house, type foundry, and ink manufactory had to be established to produce work of the desired quality. Punch cutter William Martin (d. 1815), a former apprentice to Baskerville and brother of Baskerville's foreman Robert Martin, was called to London to design and cut types "in imitation of the sharp and fine letter used by the French and Italian printers." His types combined the majestic proportions of Baskerville with the sharp contrasts of modern fonts. William Bulmer (1757-1830) printed *The Dramatic Works of Shakespeare* in nine volumes between 1792 and 1802 for publishers John and Josiah Boydell and George and W. Nicol. These were followed by a three-volume edition of Milton.

As a boy in Newcastle, Bulmer had a close friend in Thomas Bewick (1753-1828), who is called the father of wood engraving ([Fig. 8-32](#)). After apprenticing to engraver Ralph Beilby and learning to engrave sword blades and doorplates, Bewick turned his attention to wood-engraved illustrations. His "white-line" technique employed a fine graver to achieve delicate tonal effects by cutting across the grain on blocks of Turkish boxwood. Woodcuts were made by cutting with the grain on softer wood. Publication of his *General History of Quadrupeds* in 1790 brought renown to Bewick and his technique, which became a major illustration method in letterpress printing until the advent of photomechanical halftones nearly a century later.

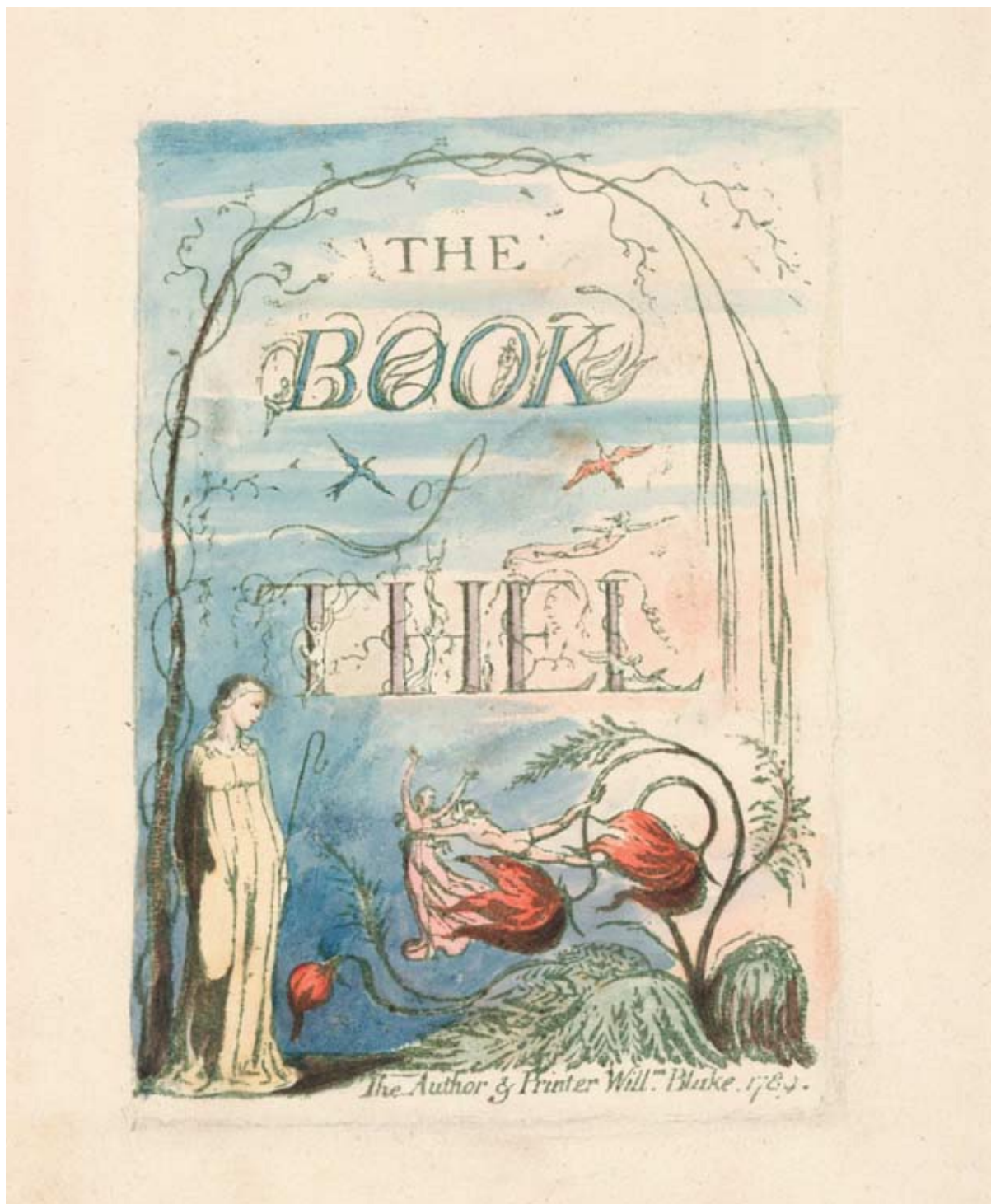
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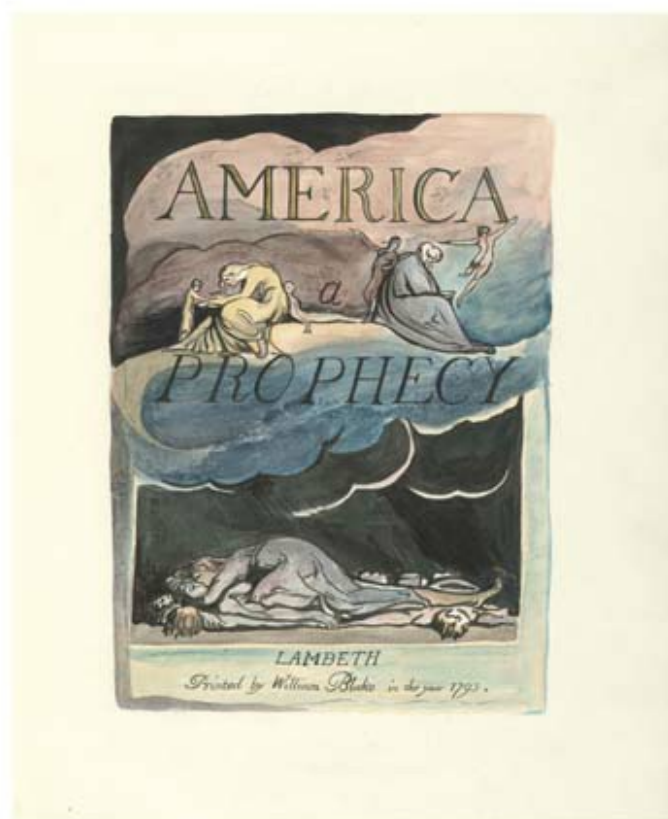
À PARIS,  
DE L'IMPRIMERIE DE P. DIDOT L'AÎNÉ.  
M DCCXCII.

**8-29.** Pierre Didot, title page for *Galerie du Palais Royal*, 1808. An elegant example of the Didot typeface. 51.6 x 33.6 cm





**8-30.** William Blake, title page from *The Book of Thel*, 1789. 15 x 11 cm



**8-31.** William Blake, title page from *America, a Prophecy*, 1793. 23 x 17 cm



THE SMALL WATER SPANIEL

is similar to the other in form, habits, and disposition; and its capacity for receiving instruction is equally good. With looks of extreme attention and sensibility, it observes the motions of its master, and catches the well-known signal with amazing promptitude.

The various tricks which these Dogs are sometimes taught to perform, seem more like the effect of reasoning powers, than of unreflecting instinct.



THE



THE SPRINGER, OR COCKER,

is lively, active, and pleasant; an unwearied pursuer of its game, and very expert in raising woodcocks and snipes from their haunts in woods and marshes, through which it ranges with amazing perseverance.

Of the same kind is that beautiful little Dog, which, in this country, is well known under the appellation of *King Charles's Dog*; the favourite and constant companion of that monarch, who was generally attended by several of them. It is still preferred as an idle but innocent companion.—Its long ears, curled hair, and web-feet, evidently point out its alliance with the more useful and active kind last mentioned.

Similar to this, but smaller, is the *Pyrene Dog*. It is generally black, with reddish legs; and above each eye is a spot of the same colour.

Still farther removed, we have the *Shet Dog*; a diminutive creature, almost hid in the great quantity of its hair, which covers it from head to foot.

U 4

Another

**8-32.** Thomas Bewick, pages from *the General History of Quadrupeds*, 1790. Bewick achieved his dazzling tonal range by combining white-line-on-black techniques—much like drawing in chalk on a chalkboard—with a more usual black-line-on-white treatment in the lighter tonal areas. 11.5 x 9 cm

This gentle volume might be called the lyrical envoi of a three-and-a-half-century period of graphic design and printing that began with Gutenberg in Mainz. Printing had been a handicraft, and graphic design had involved the layout of metal type and related material with illustrations printed from handmade blocks. The eighteenth century closed with stormy political

revolutions in France and the American colonies. England was the nucleus for the gathering forces of the vast upheavals of the Industrial Revolution. The sweeping changes ushered in by the conversion of an agrarian society of handicraft manufacture to an industrial society of machine manufacture shook Western civilization to its foundations. All aspects of the human experience, including visual communications, were transformed by profound and irrevocable changes.



## Part III The Bridge to the Twentieth Century

# The Industrial Revolution: The impact of industrial technology upon visual communications

[9 Graphic Design and the Industrial Revolution](#)

[10 The Arts and Crafts Movement and Its Heritage](#)

[11 Art Nouveau](#)

[12 The Genesis of Twentieth-Century Design](#)

# Graphic Design and the Industrial Revolution

- c. 1765** Cotterell, 12-line pica type
- 1796** Senefelder invents lithography
  
- 1800** Lord Stanhope, cast-iron press
- 1803** Thorne, 1st fat-face type; 1st production paper machine
- 1804 Napoleon crowned emperor
- 1808 Beethoven, Fifth Symphony
- 1814** Koenig, steam-powered press
- 1815** Figgins, 1st Egyptian type
- 1816** Caslon, 1st sans-serif type
- 1821 Champollion deciphers hieroglyphics
- 1823 Monroe Doctrine
- 1826** Niépce, 1st photograph from nature
- 1828 Democratic Party formed
- 1831 Henry, 1st electric motor
- 1833** Figgins, 2-line Pearl Outline
- 1834** Berthold, Akzidenz Grotesk
- 1834 Braille, writing system for blind
- 1835** Talbot, 1st photographic negative
- 1839** Daguerre announces the daguerreotype process
- c 1843-45 Hill & Adamson, early portrait photography
- 1843** Buford, Boston lithography firm
- 1844 Morse, telegraph
- 1846** Hoe, rotary printing press
- 1847** Pickering, *The Elements of Euclid*
- 1848 Marx, *The Communist Manifesto*
- 1850s-60s** Woodtype posters dominate the hoardings
- 1851 Melville, *Moby Dick*
- 1856** Prang opens Boston lithography firm
- 1859 Darwin, *The Origin of Species*
- 1861 U.S. Civil War begins

- 1862** Nast joins *Harper's Weekly*
- 1863 Emancipation Proclamation
- 1865** Crane publishes his 1st children's book
- 1865 Lincoln assassinated
- 1867-69 O'Sullivan geological expedition
- 1874** Prang, 1st American Christmas card
- c 1877** Muybridge, sequence photography
- 1879** Greenaway, *Under the Window*
- 1880** Horgan, experimental halftone screen
- 1880s** Dry photographic plates replace wet plates
- 1884 Twain, *Huckleberry Finn*
- 1885** Ives, halftone screen
- 1886** Mergenthaler, Linotype machine
- 1887** Lanston, Monotype machine
- 1888** Eastman Kodak makes photography universally available
- 1893 Ford's 1st gasoline engine
- 
- 1901 Queen Victoria dies

## **1760–1900**

World events/**Graphic design events**



## The Arts and Crafts Movement and Its Heritage

- 1861 Morris opens art-decorating firm**
- 1869 Suez Canal opens
- 1877 Morris makes his 1st public lectures on design**
- 1882 Century Guild is formed**
- 1883 Macmurdo, Wren's *City Churches* title page**
- 1883 Stevenson, *Treasure Island*
- 1884 Art Workers Guild formed**
- 1884 *Hobby Horse* published**
- 1886 Statue of Liberty
- 1888 Morris designs Golden type**
- 1891 Edison, kinetoscopic camera
- 1893 Morris, Chaucer type**
- 1894 Morris & Crane, *The Story of the Glittering Plain***
- 1894 Nicolas II becomes Russian czar
- 1895 Goudy's Camelot, his 1st typeface**
- 1896 Morris, Kelmscott Chaucer; Pissarro founds Eragny Press; Rogers joins Riverside Press; Hornby starts Ashendene Press; Morris dies**
  
- 1902 Ashbee, Essex House Psalter**
- 1903 Doves Press Bible**
- 1918 Koch forms workshop community**
- 1940 Goudy, *Typologia***

### 1860–1940

World events/Graphic design events

## Art Nouveau

**1682** Moronobu, *Young Man with Two Courtesans*

**1740** Masanobu, linear perspective in ukiyo-e prints

**Late 1700s** Utamaro, portraits of courtesans

**1830-32** Hokusai, *Thirty-six Views of Mount Fuji*

**c 1856-59** Hiroshige, *Evening Squall at Great Bridge near Atake*

**c 1866** Chéret, *La biche au Bois* poster

**1874** Tiffany opens glassworks

**1876** Bell, telephone

**1879** Edison, electric lamp

**1881** Barnum & Bailey, circus

**1883** Grasset, *Histoire de quatre fils Aymon*

**1886** Grasset, 1st poster

**1889** Van Gogh, *The Starry Night*

**1890** Chéret, Legion of Honor

**1891** Toulouse-Lautrec, Moulin Rouge poster

**1893** Beardsley, *Mort D'Arthur*; Wright opens architectural office

**1899** Van de Velde, Tropon poster

**1894** Toorop, Delft Salad Oil poster; Mucha, *Gismond* poster;  
Rhead returns to America; Bradley, Inland Printer covers

**1895** Bing, l'Art Nouveau gallery opens

**1896** *Jugend*, 1st issue; Steinlen, *La Rue* poster; Ricketts begins  
Vale Press

**1898** Behrens, *The Kiss*

**1901** Dudovich, *Bitter Campari* poster

## 1680–1910

World events/Graphic design events

# The Genesis of Twentieth-Century Design

- 1895** McNair and Macdonalds, Glasgow fine arts poster
- 1896** Wright designs *The House Beautiful*
- 1897** Vienna Secession formed
- 1898** *Ver Sacrum* begins publication; Berthold Foundry, Akzidenz Grotesk
- 1898** Curie discovers radium
- 1899** Moser, 5th Vienna Secession poster
  
- 1900** Behrens sans-serif running text; Klingspor issues Eckmannschrifta
- 1901** Klingspor issues Behrensschrift
- 1902** Moser, 13th Vienna Secession poster; Wright, the 1st “prairie style” house
- 1903** Hoffmann & Moser, Vienna Workshops are established
- 1904** Lauweriks teaches geometric grid composition in Germany
- 1907** Deutscher Werkbund formed; Loeffler designs *Fledermaus* poster
- 1909** Behrens and Bernhard, AEG turbine hall
- 1910** Behrens, AEG lamp poster

## 1890–1920

World events/Graphic design events

## 9 Graphic Design and the Industrial Revolution

Harrild and Sons, London, wood-type fonts, 1906.



ESTABD.] HARRILD AND SONS, [A.D.—1809.  
Printing-Machine, Press, Type, Material, and Roller Manufacturers.

No.21185.

CONCAVE, two colours, 10-Line 6s. per doz.—(Rate 7 °)

HUNGERFORD

No.21186.

CURVED GOTHIC, two colours, 10-Line 6s. 9d. per doz.—(Rate 8 °)

RIBALDO

No.21186.

REGENT, two colours, 10-Line 6s. 9d. per doz.—(Rate 8 °)

GARDENS

No.21187.

EXPANDED, two colours (showing three), 10-Line 6s. 9d. per doz.—(Rate 8 °)

DON

\* For prices and SPACE OCCUPIED by other sizes, see page 1.

WOOD-LETTER AND POSTER-BLOCK CUTTERS, ETC., "FLEET" WORKS, FARRINGTON STREET, LONDON,—E.C.

The Industrial Revolution, which is usually said to have occurred first in England between 1760 and 1840, was a radical process of social and economic change. Energy was a major impetus for the conversion from an agricultural society to an industrial one. Until James Watt (1736-1819) perfected the steam engine, which was deployed rapidly starting in the 1780s, animal and human power were the primary sources of energy. Over the course of the nineteenth century, the amount of energy generated by steam power increased a

hundredfold. During the last three decades of the century, electricity and gasoline-fueled engines further expanded productivity. A factory system with machine manufacturing and divisions of labor was developed. New materials, particularly iron and steel, became available.

Cities grew rapidly as masses of people left a subsistence existence on the land and sought employment in the factories. Political power shifted away from the aristocracy and toward capitalist manufacturers, merchants, and even the working class. The growing body of scientific knowledge was applied to manufacturing processes and materials. People's sense of dominion over nature and faith in the ability to exploit the earth's resources for material needs created a heady confidence.

The capitalist replaced the landowner as the most powerful force in Western countries; investment in machines for mass manufacture became the basis for change in industry. Demand from a rapidly growing urban population with expanding buying power stimulated technological improvements. In turn, this enabled mass production, which increased availability and lowered costs. The cheaper, more abundant merchandise now available stimulated a mass market and even greater demand. As this supply-and-demand cycle became the force behind relentless industrial development, graphics played an important role in marketing factory output.

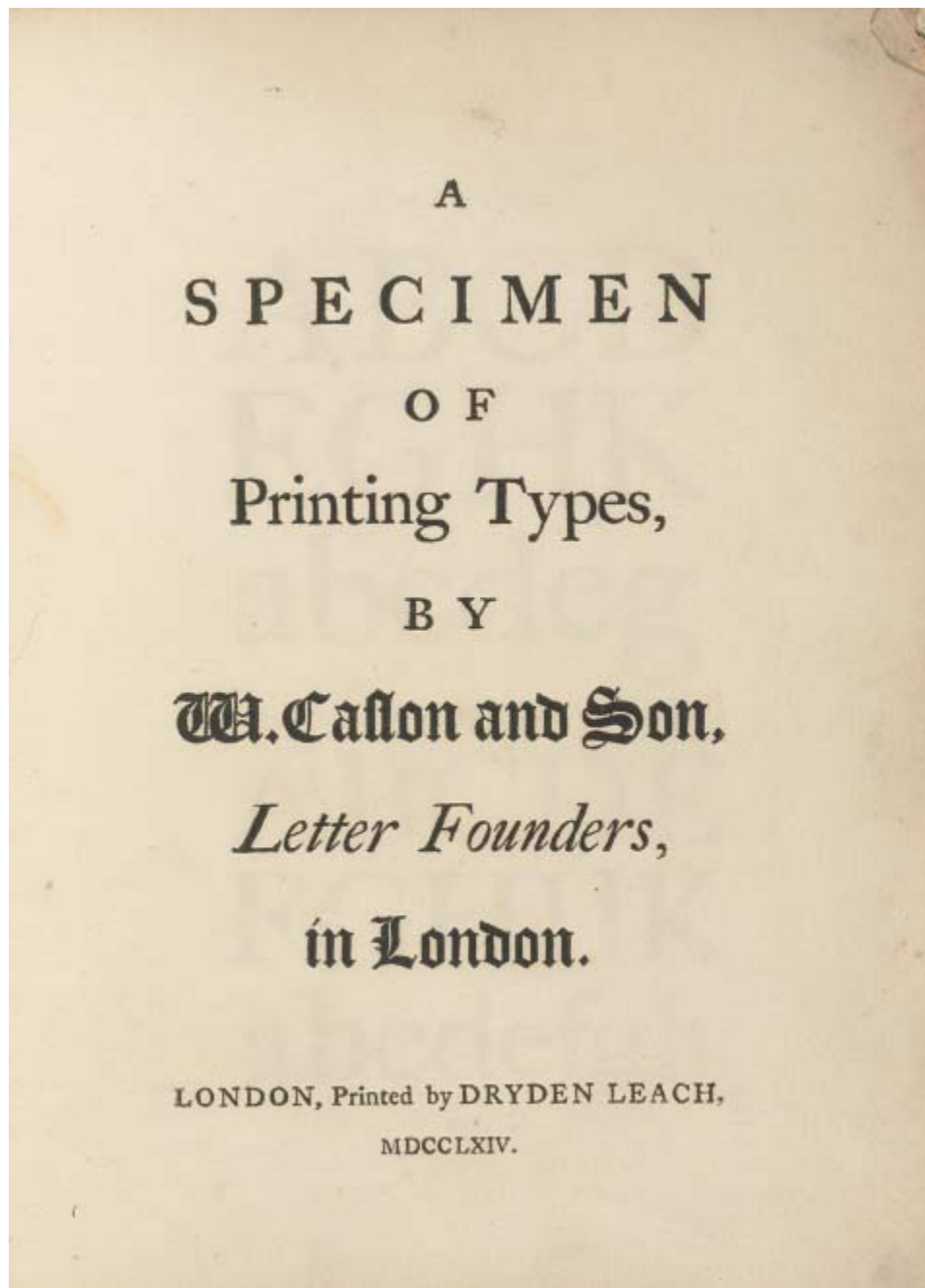
The volatile progression of the Industrial Revolution was not without its social costs. Workers who traded poor fields for urban factories worked thirteen-hour days for miser-able wages and lived in squalid, unsanitary tenements. This huge workforce of men, women, and children often suffered from shutdowns caused by overproduction, depressions, economic panics, business and bank failures, and the loss of jobs to newer technological improvements.

Although industrial innovation contributed to hardships for workers in Europe and America in the form of long hours in filthy conditions, the nineteenth century simultaneously saw the growth of a middle class. Nevertheless, critics of the new industrial age argued that civilization was shifting from an interest in humanist values toward a preoccupation with material goods and that people were losing their ties with local traditions, nature, aesthetic experience, and spiritual values.

Greater human equality sprang from the French and American Revolutions and led to increased public education and literacy. The audience for reading matter proliferated accordingly. Graphic communications became more important and more widely accessible during this period of incessant change. As with other commodities, technology lowered unit costs and increased the production of printed materials. In turn, the greater availability created an insatiable demand, and the era of mass communications dawned.

Handicrafts greatly diminished as the unity of design and production ended. Earlier, a craftsman designed and fabricated a chair or a pair of shoes, and a printer was involved in all aspects of his craft, from typeface design and page layout to the actual printing of books and broadsheets. Over the course of the nineteenth century, however, the specialization of the factory system fractured graphic communications into separate design and production components. The

nature of visual information was profoundly changed. The range of typographic sizes and letterform styles exploded. The invention of photography—and, later, the means of printing photographic images—expanded the meaning of visual documentation and pictorial information. The use of color lithography passed the aesthetic experience of colorful images from the privileged few to the whole of society. This dynamic, exuberant, and often chaotic century witnessed an astonishing parade of new technologies, imaginative forms, and new functions for graphic design. The nineteenth century was an inventive and prolific period for new typeface designs, ranging from new categories such as Egyptian and sans serif to fanciful and outrageous novelty styles.



**9-1.** William Caslon and William Caslon II, title page from *A Specimen of Printing Types*, 1764. This book was published two years before the death of

William Caslon. Leadership of the company would soon pass to his son, William Caslon II. 24.4 x 17.6 cm

A B C

9-2. *Thomas Cotterell*, twelve lines pica, letterforms, c. 1765. These display letters, shown actual size, seemed gigantic to eighteenth-century compositors, who were used to setting handbills and broadsides using types that were rarely even half this size. *Various sizes*



## Innovations in typography

The Industrial Revolution generated a shift in the social and economic role of typographic communication. Before the nineteenth century, dissemination of information through books and broadsheets was its dominant function. The faster pace and mass-communication needs of an increasingly urban and industrialized society produced a rapid expansion of jobbing printers, advertising, and posters. Larger scale, greater visual impact, and new tactile and expressive characters were demanded, and the book typography that had slowly evolved from handwriting did not fulfill these needs.

It was no longer enough for the twenty-six letters of the alphabet to function only as phonetic symbols. The industrial age transformed these signs into abstract visual forms projecting powerful concrete shapes of strong contrast and large size. At the same time, letterpress printers faced increasing competitive pressure from lithographic printers, whose skilled craftsmen rendered plates directly from an artist's sketch and produced images and letterforms limited only by the artist's imagination. The letterpress printers turned to the typefounders to expand their design possibilities, and the founders were only too happy to comply. The early decades of the nineteenth century saw an outpouring of new type designs without precedent.

As in many other aspects of the Industrial Revolution, England played a pivotal role in this development; major design innovations were achieved by London typefounders. It might almost be said that William Caslon was the grandfather of this revolution ([Fig. 9-1](#)). His heirs, along with two of his former apprentices, Joseph Jackson (1733-92) and Thomas Cotterell (d. 1785), who had been dismissed for leading a workers' revolt, became successful type designers and founders in their own right. Apparently, Cotterell began the trend of sand-casting large, bold display letters as early as 1765, when his specimen book included, in the words of one of his amazed contemporaries, a "proscription, or posting letter of great bulk and dimension, as high as the measure of twelve lines of pica!" (about 5 centimeters) ([Fig. 9-2](#)).

Other founders designed and cast fatter letters, and type grew steadily bolder. This led to the invention of fat faces ([Fig. 9-3](#)), a major category of type design innovated by Cotterell's pupil and successor, Robert Thorne (1754-1820), possibly around 1803. A fat-face typestyle is a roman face whose contrast and weight have been increased by expanding the thickness of the heavy strokes. The stroke width has a ratio of 1:2.5 or even 1:2 to the capital height.

These excessively bold fonts were only the beginning, as Thorne's Fann Street Foundry began an active competition with William Caslon IV (1781-1869) and Vincent Figgins (1766-1844). The full range of Thorne's accomplishment as a type designer was documented after his death, when William Thorowgood—who was not a type designer, punch cutter, or printer, but who used lottery winnings to offer the top bid when Thorne's foundry was auctioned after his death—published the 132-page book of specimens that had been typeset and was ready to go onto the press when Thorne died.

One of Joseph Jackson's apprentices, Vincent Figgins, stayed with him and took full charge of his operation during the three years preceding Jackson's death in 1792. Figgins failed in his efforts to purchase his master's foundry because William Caslon III offered the highest bid. Undeterred, he established his own type foundry and quickly built a respectable reputation for type design and mathematical, astronomical, and other symbolic material, numbering in the hundreds of sorts. By the turn of the century Figgins had designed and cast a complete range of romans and had begun to produce scholarly and foreign faces. The rapid tilt in typographic design taste toward modern-style romans and new jobbing styles after the turn of the century seriously affected him, but he responded rapidly, and his 1815 printing specimens showed a full range of modern styles and antiques (Egyptians), the second major innovation of nineteenth-century type design ([Fig. 9-4](#)). By 1840 Figgins's antique fonts had become far more refined ([Fig. 9-5](#)).

The antiques convey a bold, mechanical feeling through rectangular slab serifs, even weight throughout the letters, and short ascenders and descenders. In Thorowgood's 1821 specimen book of Thorne's type, the name *Egyptian*—which is still used for this style—was given to slab-serif fonts ([Fig. 9-6](#)). Perhaps the name was inspired by the era's fascination with all aspects of ancient Egyptian culture, an interest that was intensified by Napoleon's invasion and occupation of Egypt in 1798-99. Design similarities were seen between chunky geometric alphabets and the visual qualities of some Egyptian artifacts. As early as the 1830s, a variation of Egyptian, having slightly bracketed serifs and increased contrast between thicks and thins, was called Ionic ([Fig. 9-7](#)). In 1845 William Thorowgood and Company copyrighted a modified Egyptian called Clarendon ([Fig. 9-8](#)). Similar to the Ionics, these letterforms were condensed Egyptians with stronger contrasts between thick and thin strokes and somewhat lighter serifs. A larger and even more condensed version was issued by the Sheffield-based Stephenson Blake foundry in 1835 ([Fig. 9-9](#)).

Figgins's 1815 specimen book also presented the first nineteenth-century version of Tuscan-style letters ([Fig. 9-10](#)). This style, characterized by serifs that are extended and curved, was put through an astounding range of variations during the nineteenth century, often with bulges, cavities, and ornaments.

It seems that the English typefounders were trying to invent every possible design permutation by modifying forms or proportions and applying all manner of decoration to their alphabets. In 1815 Vincent Figgins showed styles that projected the illusion of three dimensions ([Fig. 9-11](#)) and appeared as bulky objects rather than two-dimensional signs. This device proved popular, and specimen books, especially in Germany, began to show perspective clones for every imaginable style ([Fig. 9-12](#)). Typefounders also varied the depth of shading, producing everything from pencil-thin shadows to deep perspectives. Because contrivances—including perspectives, outline ([Fig. 9-13](#)), reversing ([Fig. 9-14](#)), expanding, and condensing—could multiply each typeface into a kaleidoscope of variations, foundries proliferated fonts with boundless enthusiasm. The mechanization of manufacturing processes during the Industrial Revolution made the application of decoration more economical and efficient. Designers of furniture, household objects, and even typefaces

delighted in design intricacy. Soon, pictures, plant motifs, and decorative designs were applied to display letterforms throughout Europe and the United States ([Fig. 9-15](#)).



**9-3.** Robert Thorne, fat-face types, 1821. Although the record dates these designs to William Thorowgood's 1821 publication of *New Specimen of Printing Types*, Late R. Thorne's, it is generally thought that Thorne designed the first fat faces in 1803. The contrast between thick and thin is much greater than in modern typefaces such as Didot or Bodoni. Various sizes



**9-4.** Vincent Figgins, two lines pica, Antique, c. 1815. The inspiration for this highly original design, first shown by Figgins, is not known. Whether Figgins, Thorne, or an anonymous sign painter first invented this style is one of the mysteries surrounding the sudden appearance of slab-serif letterforms. Various sizes



**9-5.** Vincent Figgins, sixteen-line pica, Antique, 1840. This represents a much larger and more refined version of the two lines pica, Antique, c. 1815. Various sizes



**Quosque tandem abu-  
tere Catilina patientia  
FURNITURE 1820**

**Quosque tandem abutere Catilina  
patientia nostra? quamdiu nos  
W. THOROWGOOD.**

**9-6.** Robert Thorne, *Egyptian type designs*, 1821. Comparison with Figgins's design reveals subtle differences. Thorne based this lowercase on the structure of modern-style letters, but he radically modified the weight and serifs. Various sizes

**Quousque tandem abu-  
tere, Catilina, patientia  
nostra? quamdiu nos e-  
tiam furor iste tuus elu-  
det? quem ad finem sese  
effrenata jactabit auda-  
cia? nihilne te noctur-  
num præsidium palatii,  
nihil urbis vigiliæ, nihil  
ABCDEFGHIJKLMN  
ABCDEFGHIJKLMNOPQR  
£ 1234567890**

**9-7.** Henry Caslon, *Ionic type specimen*, mid-1840s. Bracketing refers to the curved transition from the main strokes of a letterform to its serif. Egyptian type replaced the bracket with an abrupt angle; Ionic type restored a slight bracket. Various sizes

Quousque tandem abutere Catilina, patientia nostra ?  
quamdiu nos etiam furor iste tuus eludet ? quem ad  
finem sese effrenata jactabit audacia ? nihilne te noc-  
turnum præsidium palatii, nihilne urbis vigiliæ, nihil  
timor populi, nihil consensus bonorum omnium, nihil  
hic munitissimus habendi senatus locus, nihil horum

£1234567890

SALES BY PUBLIC AUCTION.

**9-8.** Robert Besley (designer, with William Thorowgood), specimen of an early Clarendon, 1845. An adaptation of Ionic that was even subtler than the development of Ionic from Egyptian, Clarendon styles were wildly popular after their introduction. When the three-year patent on Clarendon expired, other founders issued numerous imitations and piracies. Various sizes



**9-9.** Stephenson Blake foundry, Clarendon specimen, 1835. The Stephenson Blake foundry produced a larger and more condensed version of Clarendon. Various sizes



**9-10.** The top two specimens are typical Tuscan styles with ornamental serifs. They demonstrate the diversity of expanded and condensed widths produced by nineteenth-century designers. The bottom specimen is an Antique Tuscan with curved and slightly pointed slab serifs. Note the care given to the design of negative shapes surrounding the letters. Various sizes

The third major typographic innovation of the early 1800s, sans-serif type, made its modest debut in an 1816 specimen book issued by William Caslon IV (Fig. 9-16). Buried among the decorative display fonts of capitals in the back of the book, one line of medium-weight capitals without serifs proclaimed “*w caslon junr letter founder.*” It closely resembled an Egyptian face with the serifs removed, which is probably how Caslon IV designed it. The name Caslon adopted for this style—two lines English Egyptian—tends to support the theory that it had its origins in an Egyptian style. (*English* denoted a type size roughly equivalent to today’s fourteen-point; thus, two lines English indicated a display type of about twenty-eight points.)

Sans serifs, which became so important to twentieth-century graphic design, had a tentative beginning. The cumbersome early sans serifs were used primarily for subtitles and descriptive material under excessively bold fat faces and Egyptians. They were little noticed until the early 1830s, when several typefounders introduced new sans-serif styles. Each designer and foundry attached a name: Caslon used *Doric*, Thorowgood called his *grotesques*, Blake and Stephenson named their version *sans-surryphs*, and in the United States, the Boston Type and Stereotype Foundry named its first American sans-serif faces *Gothics*. Perhaps the rich black color of these display types seemed similar to the density of Gothic types. Vincent Figgins dubbed his 1832 specimen *sans serif* (Fig. 9-17) in recognition of the font’s most apparent feature, and the name stuck. German printers had a strong interest in sans serifs, and by 1830 the Schelter and Giesecke foundry issued the first sans-serif fonts with a lowercase

alphabet. By midcentury, sans-serif alphabets were seeing increased use.



## The wood-type poster

As display types expanded in size, problems multiplied for both printer and founder. In casting, it was difficult to keep the metal in a liquid state while pouring, and uneven cooling often created slightly concave printing surfaces. Many printers found large metal types to be prohibitively expensive, brittle, and heavy. An American printer named Darius Wells (1800-75) began to experiment with hand-carved wooden types and in 1827 invented a lateral router that enabled the economical mass manufacture of wood types for display printing. Durable, light, and less than half as expensive as large metal types, wood type rapidly overcame printers' initial objections and had a significant impact on poster and broadsheet design. Beginning in March 1828, when Wells launched the wood-type industry with his first specimen sheets, American wood-type manufacturers imported typeface designs from Europe and exported wood type. Soon, however, wood-type manufactories sprang up in Europe, and by midcentury American firms were creating innovative decorative alphabets of their own.

After William Leavenworth (1799-1860) combined the pantograph with the router in 1834, new wood-type fonts could be introduced so easily that customers were invited to send a drawing of one letter of a new style; the manufactory offered to design and produce an entire font based on the sketch without an additional charge for design and pattern drafting.

The impetus of this new display typography and the increasing demand for public posters by clients ranging from traveling circuses and vaudeville troupes to clothing stores and the new railroads led to poster houses specializing in letterpress display material (Figs. [9-18](#) and [9-19](#)). In the eighteenth century, job printing had been a sideline of newspaper and book printers. The design of handbills, wood-type posters, and broadsheets at the poster houses did not involve a graphic designer in the twentieth-century sense. The compositor, often in consultation with the client, selected and composed the type, rules, ornaments, and wood-engraved or metal-stereotyped stock illustrations that filled the type cases. The designer had access to a nearly infinite range of typographic sizes, styles, weights, and novel ornamental effects, and the prevailing design philosophy often encouraged an eclectic style. The need to lock all the elements tightly on the press enforced a horizontal and vertical stress on the design; this became the basic organizing principle.

Design decisions were pragmatic. Long words or copy dictated condensed type, and short words or copy were set in expanded fonts. Important words were given emphasis through the use of the largest available type sizes. There was a practical side to the extensive mixing of styles in job printing, because many fonts, each having a limited number of characters, were available at the typical print shop. Wood and metal types were used together freely.



**9-11.** Vincent Figgins, five lines pica, In Shade, 1815. The first three-dimensional or perspective fonts were fat faces. Perhaps designers were seeking to compensate for the lightness of the thin strokes, which tended to reduce the legibility of fat faces at a distance. Various sizes



**9-12.** Johann Heinrich Meyer foundry in Braunschweig, Germany, decorative three-dimensional fonts, 1835. Various sizes

MR C<sup>o</sup> N<sup>o</sup> &c. -,;:.'!  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WYZÆŒ!

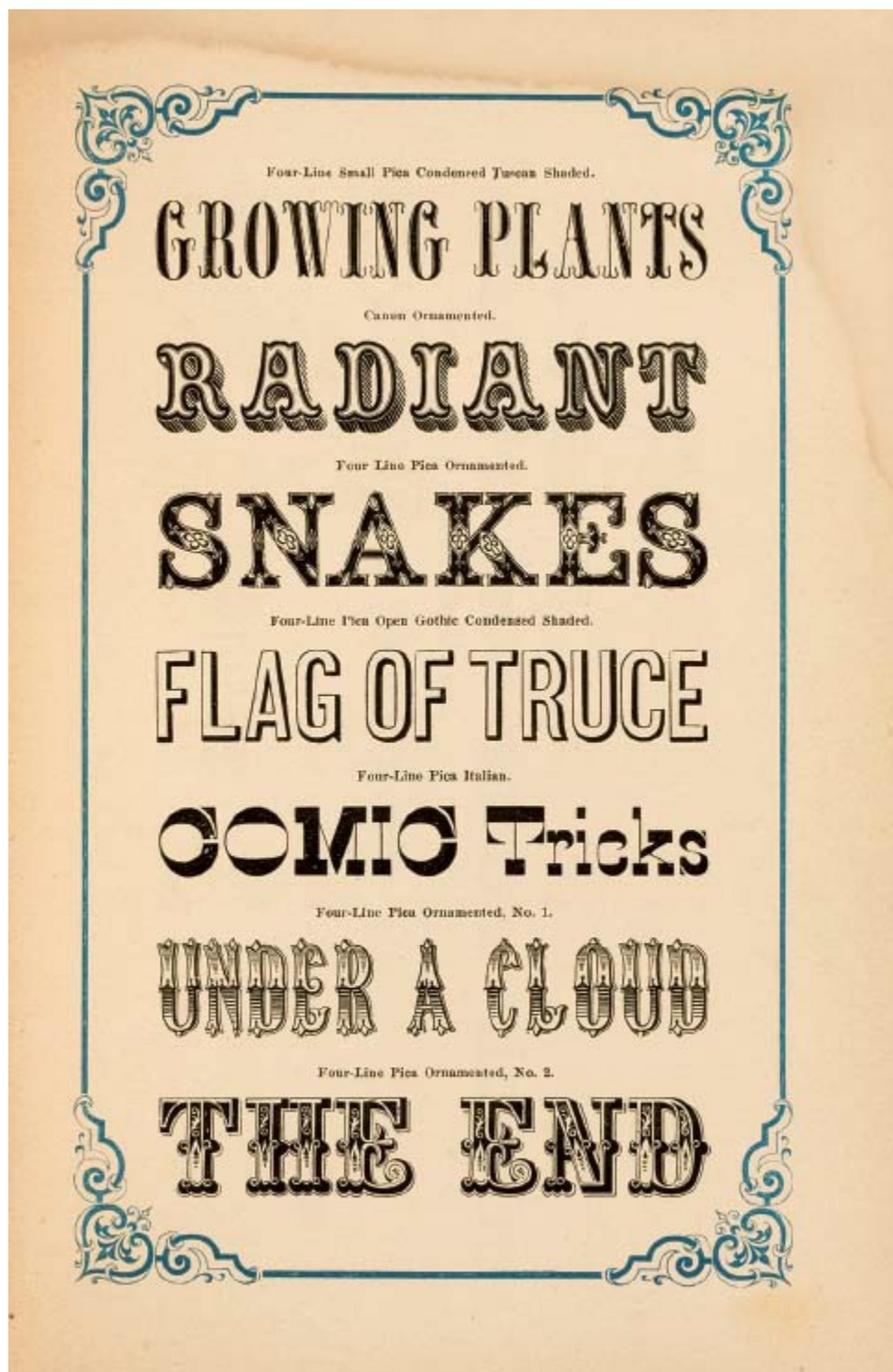
VINCENT FIGGINS,  
LETTER FOUNDER,  
17, WEST STREET, SMITHFIELD,  
LONDON.

**9-13.** Vincent Figgins, two-line Pearl, Outline, 1833. In outline and open fonts, a contour line of even weight encloses the alphabet shape, which usually appears black. Various sizes

**MOLDER**

**9-14.** William Thorowgood, six-line Reversed Egyptian Italic, 1828. Types that appeared white against a printed black background enjoyed a brief popularity during the middle decades of the nineteenth century and then went out of fashion. Various sizes

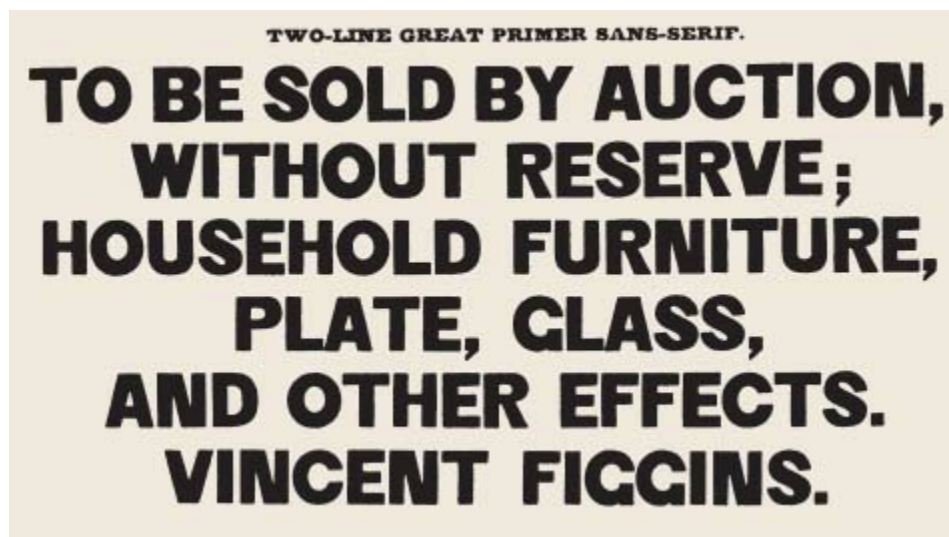




**9-15.** Rand and Avery foundry, ornamental fonts, Boston, 1867. Various sizes

## W CASLON JUNR LETTERFOUNDER

**9-16.** William Caslon IV, two-line English Egyptian, 1816. This specimen quietly introduced sans-serif type, which would become a major element in graphic design. Various sizes



**9-17.** Vincent Figgins, two-line Great Primer Sans-serif, 1832. Awkward black display fonts in Figgins's 1832 *Specimens of Printing Types* *launched both the name and wide use of sans-serif typography. Various sizes*



**9-18.** Handbill for an excursion train, 1876. To be bolder than bold, the compositor used heavier letterforms for the initial letter of important words. Oversized terminal letterforms combine with condensed and extended styles in the phrase *Maryland Day!* 70 x 34 cm

The typographic poster houses that had developed with the advent of wood type began to decline after 1870 as improvements in lithographic printing resulted in more pictorial and colorful posters. Also, the importance of traveling entertainment shows—a mainstay among typographic poster house clients—declined. The growth of magazines and newspapers with space for advertising, and the legislative restrictions on posting, began to shift commercial communications away from posted notices. Although the number of letterpress poster firms declined significantly by the end of the century, wood type continued to be produced until the early 1900s ([Fig. 9-20](#)).

## A revolution in printing

The printing presses used by Baskerville and Bodoni in the 1700s were remarkably similar to the first one used by Gutenberg over three centuries earlier. Inevitably, the relentless progress of the Industrial Revolution radically altered printing. Inventors applied mechanical theory and metal parts to the handpress, increasing its efficiency and the size of its impression. Several improvements to make the handpress stronger and more efficient culminated in Lord Charles Stanhope producing a printing press ([Fig. 9-21](#)) in 1800 that was constructed completely of cast iron. The metal screw mechanism required approximately one-tenth the manual force needed to print on a wooden press, and Stanhope's press could print a sheet double the size. William Bulmer's printing office installed and experimented with Stanhope's first successful prototype. These innovations served to improve a partially mechanized handicraft.

The next step actually converted printing into a high-speed factory operation. Friedrich Koenig, a German printer who arrived in London around 1804, presented his plans for a steam-powered printing press to major London printers. Finally receiving financial support in 1807, Koenig obtained a patent in March 1810 for his press, which printed 400 sheets per hour, far more than the 250 sheets per hour that could be printed on the Stanhope handpress.

Koenig's first powered press was designed much like a handpress connected to a steam engine. Its innovations included a method of inking the type by rollers rather than by hand-inking balls. The horizontal movement of the type forms in the bed of the machine, and the movement of the tympan and frisket, were automated. This press was a prelude to Koenig's development of the stop-cylinder steam-powered press, which could operate much faster. In this design the type form was on a flat bed, which moved back and forth beneath a cylinder. During the printing phase the cylinder rotated over the type, carrying the sheet to be printed. It stopped while the form moved from under the cylinder to be inked by rollers. While the cylinder was still, the pressman fed a fresh sheet of paper onto the cylinder.

John Walter II of the *Times* in London commissioned Koenig to build two double-cylinder steam-powered presses ([Fig. 9-22](#)). These were capable of printing 1,100 impressions an hour on sheets of paper that were 90 centimeters long and 56 centimeters wide. Fearing the sabotage that sometimes destroyed new machinery when workers felt their jobs were endangered, Walter had the new presses moved to Printing House Square in absolute secrecy. Employees who had threatened Koenig and his invention were directed to wait for news from the Continent on the fateful morning of 29 November 1814. At six o'clock Walter entered the pressroom and announced, "The *Times* is already printed—by steam." The day's edition informed its readers, "Our Journal of this day presents to the public the practical result of the greatest improvement connected with printing since the discovery of the art itself. The reader of this paragraph now holds in his hand one of the many thousand impressions of The



Times newspaper, which were taken off last night by a mechanical apparatus.” The steam-powered press created immediate savings in the composing room, because previously the *Times* had been typesetting a duplicate of each edition so that two handpresses could print each page. Because the new presses could print so quickly, newspapers could also reach subscribers several hours earlier.

In 1815 William Cowper obtained a patent for a printing press using curved stereotyped plates wrapped around a cylinder. This press achieved 2,400 impressions per hour, and it could be used to print 1,200 sheets on both sides. In 1827 the *Times* commissioned Cowper and his partner, Ambrose Applegath, to develop a four-cylinder steam-powered press using curved stereotyped plates made rapidly from papier-mâché molds. This press printed 4,000 sheets per hour, on both sides.

**4th OF JULY 4th  
EXCURSION!**

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— TO —  
**FORT POPHAM**  
— FROM —

**Gardiner. So. Gardiner  
and Richmond.**

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**FARES:**

From Gardiner, So. Gardiner and Return	75c.
Richmond	60c

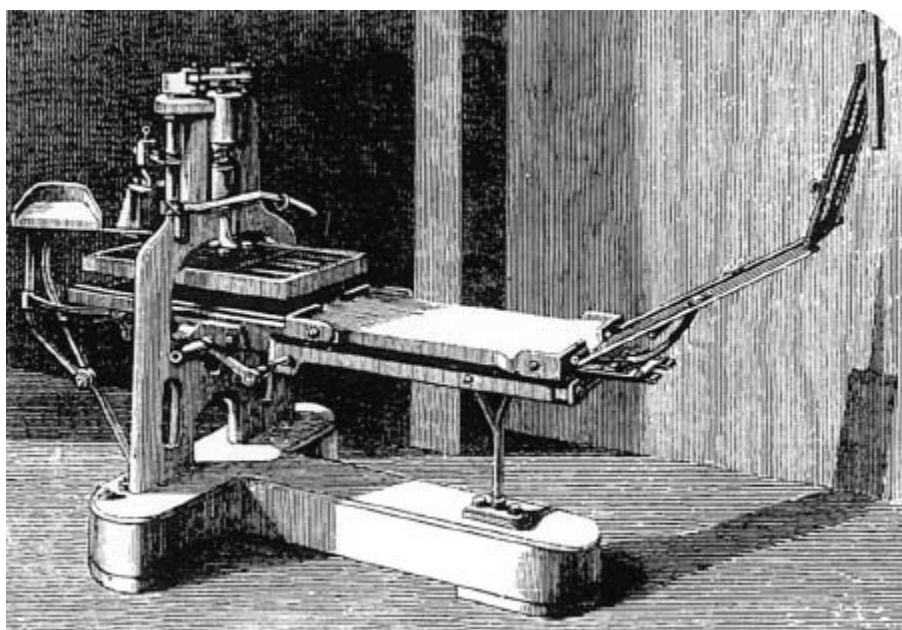
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Leave Gardiner at 7 o'clock A. M., So Gardiner at 7.20; Richmond at 8.20. Returning at an early hour. Refreshments, Music, etc.

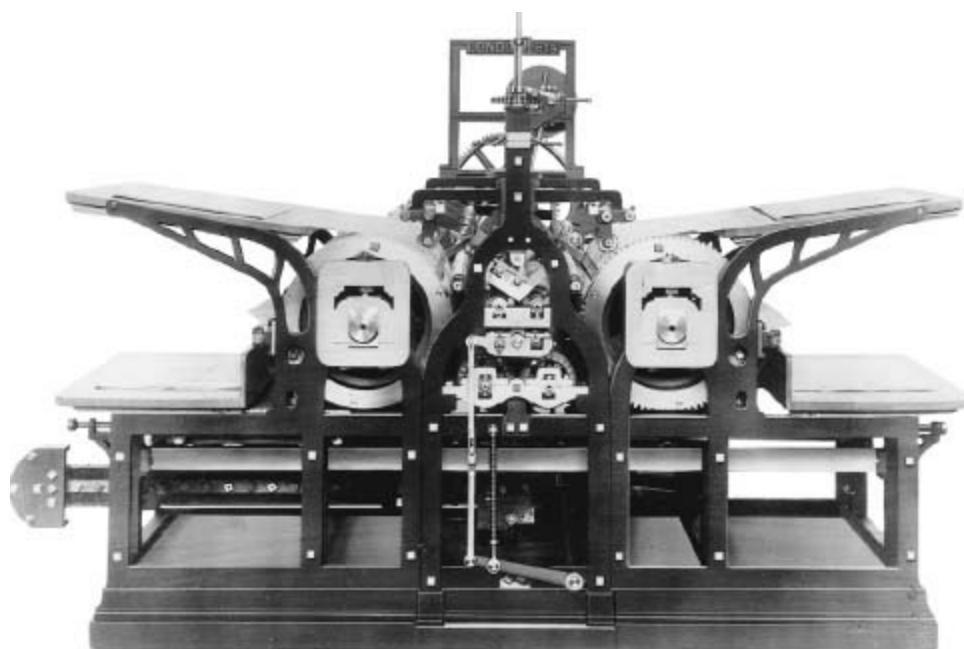
**9-19.** *Ship excursion letterpress poster, c. 1880-90. 27.3 x 36.8 cm*



**9-20.** *Harrild and Sons, London, wood-type fonts, 1906. In spite of the decrease in letterpress posters, wood type continued to be manufactured, though on a much smaller scale, during the first years of the twentieth century. Various sizes*



**9-21.** This engraved illustration depicts the printing press of all-iron parts invented in England by Charles Stanhope, 1800.



**9-22.** The first steam-powered cylinder press, 1814. Koenig's invention caused the speed of printing to skyrocket, while its price dropped considerably. Various sizes

All across Europe and North America, book and newspaper printers began to replace their handpresses with steam-powered ones. The Applegath and Cowper steam-powered multiple-cylinder press produced thirty-two impressions for every one printed on the Stanhope handpress, and the cost of printing began to plunge as the size of editions soared upward. By the 1830s printing began its incredible expansion, as newspaper, book, and jobbing printers proliferated.

The value of high-speed steam-powered printing would have been limited

without an economical and abundant source of paper. Nicolas-Louis Robert, a young clerk in the Didot paper mill in France, developed a prototype for a papermaking machine in 1798, but political turmoil in France prevented him from perfecting it. In 1801 English patent number 2487 was granted to John Gamble for “an invention for making paper in single sheets without seam or joining from one to twelve feet and upwards wide, and from one to forty-five feet and upwards in length.” In 1803 the first production paper machine was operative at Frogmore, England. This machine, which was similar to Robert’s prototype, poured a suspension of fiber and water in a thin stream upon a vibrating wire-mesh conveyor belt on which an unending sheet of paper could be manufactured. Henry and Sealy Fourdrinier, who invested their fortune financing and promoting what is called the Fourdrinier machine to this day, acquired the rights. Ironically, although the Fourdrinier brothers gave the world economical and abundant paper, they ruined themselves financially in the process.

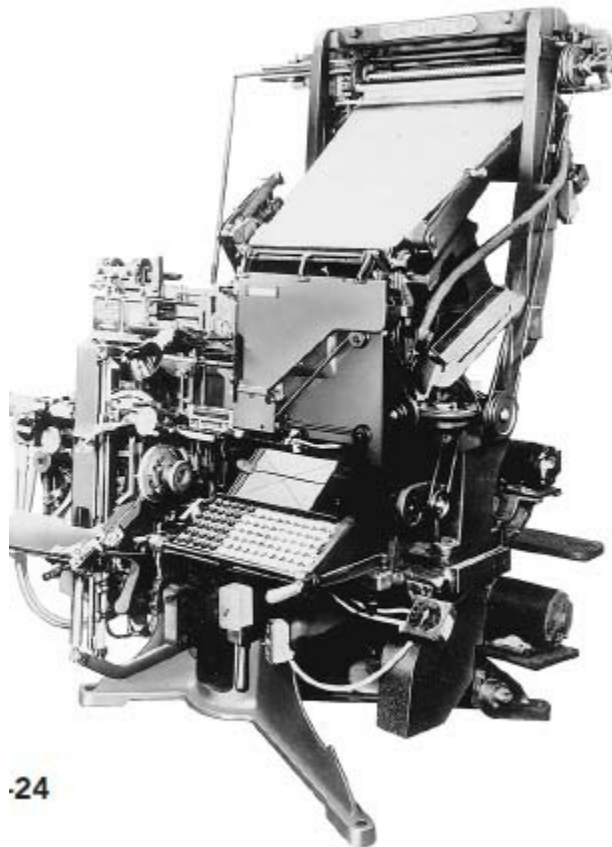


## The mechanization of typography

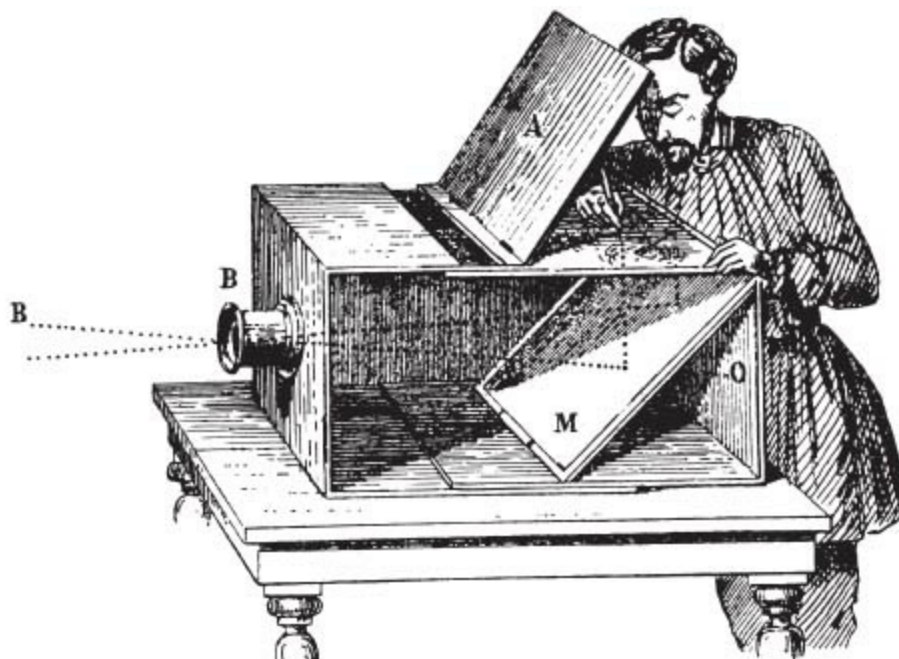
Setting type by hand and then redistributing it into the job case remained a slow and costly process. By the middle of the nineteenth century, presses could produce twenty-five thousand copies per hour, but each letter in every word in every book, newspaper, and magazine had to be set by hand. Dozens of experimenters worked to perfect a machine to compose type, and the first patent for a composing machine was registered in 1825. By the time Ottmar Mergenthaler (1854-99) perfected his Linotype machine in 1886, about three hundred machines had been patented in Europe and America, and several thousand patent claims were on file. Many people, including the writer Mark Twain, invested millions of dollars in the search for automatic typesetting. Before the Linotype was invented, the high cost and slow pace of composition limited even the largest daily newspapers to eight pages, and books remained fairly precious.



**9-23.** Ottmar Mergenthaler demonstrates the Blower Linotype, the first line-casting keyboard typesetter, to editor Whitelaw Reid on 3 July 1886.



**9-24.** The Model 5 Linotype became the workhorse of typesetting, with keyboards and matrixes available in over a thousand languages.



**9-25.** As this nineteenth-century camera obscura demonstrates, the optical principles of photography were well understood and used by artists to aid in drawing.

Mergenthaler was a German immigrant working in a Baltimore machine shop

who struggled for a decade to perfect his typesetter. On 3 July 1886, the thirty-two-year-old inventor demonstrated his keyboard-operated machine ([Fig. 9-23](#)) in the office of the *New York Tribune*. Whitelaw Reid, the editor of the *Tribune*, reportedly exclaimed, “Ottmar, you’ve done it! A line o’ type.” The new machine received its name from this enthusiastic reaction.

Many earlier inventors had tried to make a machine that would compose metal type mechanically by automating the traditional type case. Others had tried a typewriter affair that pressed letters into a papier-mâché mold or attempted to transfer a lithographic image into a metal relief. Mergenthaler’s brilliant breakthrough ([Fig. 9-24](#)) involved the use of small brass matrixes with female impressions of the letterforms, numbers, and symbols. Ninety typewriter keys controlled vertical tubes that were filled with these matrixes. Each time the operator pressed a key, a matrix for that character was released. It slid down a chute and was automatically lined up with the other characters in that line. Melted lead was poured into the line of matrixes to cast a slug bearing the raised line of type.

In 1880 New York newspapers had offered over half a million dollars in prizes to any inventor who could create a machine that would reduce the compositor’s time by 25 to 30 percent; Mergenthaler’s Linotype machine could do the work of seven or eight hand compositors! The rapid deployment of the Linotype replaced thousands of highly skilled hand-typesetters, and strikes and violence threatened many installations. But the new technology caused an unprecedented explosion of graphic material, creating thousands of new jobs. In the 1880s, the price of a newspaper plunged from three cents to one or two pennies, while the number of pages multiplied, and circulation soared. Book publishing expanded rapidly, with fiction, biographies, technical books, and histories joining the educational texts and literary classics that were being issued. The Linotype led to a surge in the production of periodicals, and illustrated weeklies, including the *Saturday Evening Post* and *Collier’s*, reached audiences of millions by the turn of the century. After the Mergenthaler patents expired, the similar Intertype was introduced, in 1912.

In 1887, another American, Tolbert Lanston (1844-1913), invented the Monotype machine, which cast single characters from hot metal; however, it was a decade before the Monotype was efficient enough to be put into production. Unlike with the Linotype method, kerning was achievable with Monotype.

Handset metal type faced a dwindling market. Since most text type was now machine set, less foundry type was needed. Devastating price wars and cutthroat competition resulted in discounts of 50 percent plus another 10 percent for cash payment. Consortiums, such as the 1892 merger of fourteen foundries into the American Type Founders Company, were formed in an effort to stabilize the industry by forcing weaker foundries out of business and thereby reducing surplus capacity. Design piracy was rampant. After foundries released new typefaces, competitors immediately electroplated the new designs and then cast and sold types from the counterfeit matrixes. By century’s end the type-foundry business had stabilized. Handset metal typography found a smaller but significant niche providing display type for advertising and editorial headlines

until the advent of phototypography in the 1960s.

Technological advances permitted machine-set typography to be printed on machine-manufactured paper with high-speed steam-powered printing presses. There was a global spread of words and pictures, and the age of mass communication arrived.



## Photography, the new communications tool

Making pictorial images, and preparing printing plates to reproduce them, remained handwork processes until the arrival of photography. The concept behind the device used for making images by photochemical processes, the camera obscura (Latin for “dark chamber”), was known in the ancient world as early as the time of Aristotle in the fourth century BCE. A camera obscura is a darkened room or box with a small opening or lens in one side. Light rays passing through this aperture are projected onto the opposite side and form a picture of the bright objects outside. Artists have used a camera obscura as an aid to drawing for centuries. Around 1665, a small, portable, boxlike camera obscura was developed ([Fig. 9-25](#)). The only additional element needed to “fix” or make permanent the image projected into a camera obscura was a light-sensitive material capable of capturing this image.

## The inventors of photography

Photography and graphic communications have been closely linked beginning with the first experiments to capture an image of nature with a camera. Joseph Niépce (1765-1833), the Frenchman who first produced a photographic image, began his research by seeking an automatic means of transferring drawings onto printing plates.

As a lithographic printer of popular religious images, Niépce searched for a way to make plates other than by drawing. In 1822 he coated a pewter sheet with a light-sensitive asphalt, called *bitumen of Judea*, which hardens when exposed to light. Then he contact-printed a drawing, which had been oiled to make it transparent, to the pewter with sunlight. Niépce washed the pewter plate with lavender oil to remove the parts not hardened by light, and then he etched it with acid to make an incised copy of the original. Niépce called his invention *heliogravure* (sun engraving) ([Fig. 9-26](#)).

In 1826 Niépce expanded his discovery by putting one of his pewter plates in the back of his camera obscura and pointing it out the window. This allowed him to make a picture directly from nature; the earliest extant photograph is a pewter sheet that Niépce exposed all day ([Fig. 9-27](#)). When he removed it from the camera obscura and washed it with lavender oil, a hazy image of the sunlit buildings outside his workroom window was captured. Niépce continued his research with light-sensitive materials, including silver-coated copper. A theatrical performer and painter who had participated in the invention of the diorama, Louis Jacques M. J. M. Daguerre (1799-1851), contacted him. Daguerre had been conducting similar research, Niépce warmed to him, and they shared ideas until Niépce died of a stroke in 1833.

Daguerre persevered, and on 7 January 1839 his perfected process was presented to the French Academy of Sciences. The members marveled at the clarity and minute detail of his *daguerreotype* prints ([Fig. 9-28](#)) and the incredible accuracy of the images. In his perfected process, a highly polished silver-plated copper sheet was sensitized by placing it, silver side down, over a container of iodine crystals. After the rising iodine vapor combined with the silver to produce light-sensitive silver iodide, the plate was placed in the camera and exposed to light coming through the lens, to produce a latent image. Placing the exposed plate over a dish of heated mercury formed the visible image. After the mercury vapors formed an alloy with the exposed areas of silver, the unexposed silver iodide was removed, and the image was fixed with a salt bath. The bare metal appeared black in areas where no light had struck it. The luminous, vibrant image was a base relief of mercury and silver compounds that varied in intensity in direct proportion to the amount of light that had struck the plate during exposure. In one giant leap, the technology for making pictures by machine was realized. In one early year, a half-million daguerreotypes were made in Paris.



**9-26.** Joseph Niépce, photo etching of an engraving of Cardinal Georges D'Amboise, c. 1827. This routine portrait print is the first image printed from a plate that was created by the photochemical action of light rather than by the human hand.



**9-27.** Joseph Niépce, the first photograph from nature, 1826. Looking out over the rear courtyard of the Niépce home, the light and shadow patterns formed by (from left to right) a wing of the house, a pear tree, a barn roof in front of a low bake house with a chimney, and another wing of the house are seen. 16.5 x 20 cm



**9-28.** Louis Jacques Daguerre, Paris boulevard, 1839. In this early daguerreotype, the wagons, carriages, and pedestrians were not recorded because the slow exposure could only record stationary objects. On the lower



left street corner, a man stopped to have his boots polished. He and the polisher were the first people ever to be photographed.



**9-29.** William Henry Fox Talbot, camera-less shadow picture of flowers, 1839. By sandwiching the flowers between his photographic paper and a sheet of glass and exposing the light-sensitive emulsion to sunlight, Talbot invented the photogram, later extensively used as a design tool by designers such as László Moholy-Nagy.

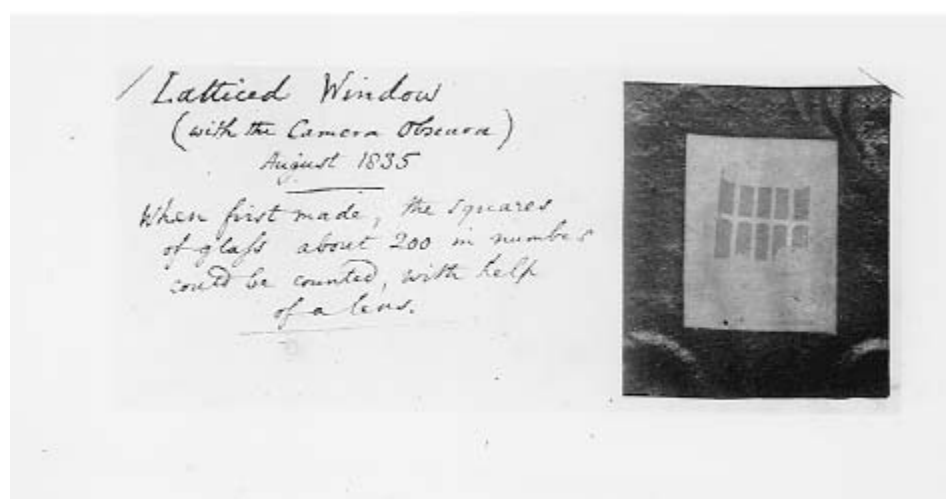
Daguerreotypes had limitations, for each plate was a one-of-a-kind image of predetermined size, and the process required meticulous polishing, sensitizing, and development. The polished surface had a tendency to produce glare, and unless it was viewed at just the right angle, the image had a curious habit of reversing itself and appearing as a negative.

Around the same time in England, William Henry Fox Talbot (1800-77) pioneered a process that formed the basis for both photography and photographic printing plates. While sketching in the Lake Como region of Italy in 1833, Talbot became frustrated with his limited drawing ability and his difficulty in recording beautiful landscapes. He reflected on “how charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper.” After returning to England he began a series of experiments with paper treated with silver compounds, chosen because he knew silver nitrate was sensitive to light. In his early explorations he floated paper in a weak brine solution, let it dry, and then treated it with a strong solution of silver nitrate to form an insoluble light-sensitive silver-

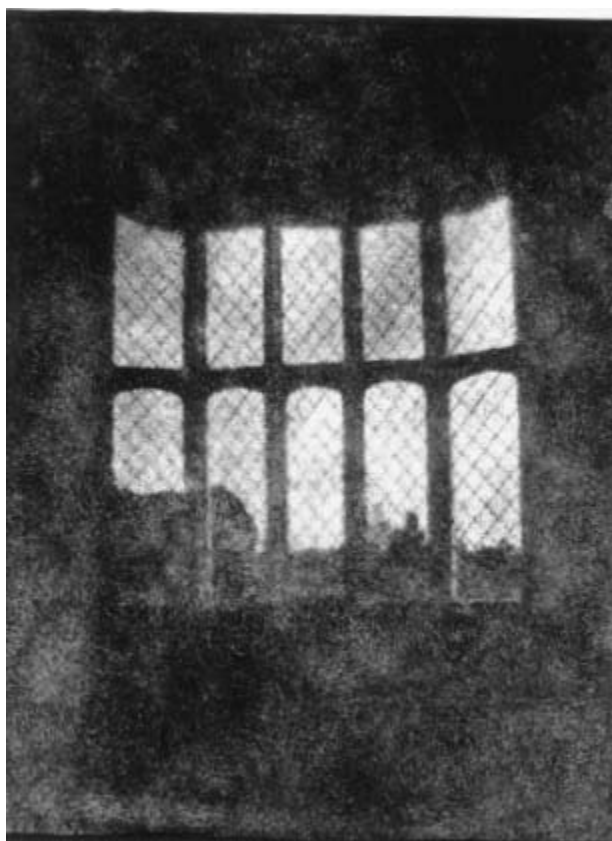
chloride compound in the paper. When he held a piece of lace or a leaf tight against the paper with a pane of glass and exposed it in sunlight, the paper around the object slowly darkened. Washing this image with a salt solution or potassium iodide would fix it somewhat by making the unexposed silver compounds fairly insensitive to light. Talbot called these images, made without a camera, *photogenic drawings* ([Fig. 9-29](#)); today we call images made by manipulating with objects the light striking photographic paper *photograms*. Twentieth-century graphic designers often used the technique.

During the course of his 1835 experiments Talbot began to use his treated paper in a camera obscura to create minute photographic images that rendered light areas dark and dark areas light. These images were mirror images of nature.

Talbot let his research drop and turned to other interests for almost three years, until the sudden international uproar over Daguerre. Talbot then rushed his work to London, and on 31 January 1839, three weeks after Daguerre's announcement, he presented a hastily prepared report to the Royal Society entitled, "Some account of the Art of Photogenic Drawing, or the process by which Natural Objects may be made to delineate themselves without the aid of the artist's pencil."



**9-30.** William Henry Fox Talbot, the first photographic negative, 1835. This image was made on Talbot's light-sensitive paper in a camera obscura, which pointed toward the leaded glass windows in a large room of his mansion, Lacock Abbey. 8.3 x 10.7 cm (negative only)



**9-31.** William Henry Fox Talbot, print from the first photographic negative. The sun provided the light source to contact-print the negative to another sheet of sensitized paper, producing this positive image of the sky and land outside the windows. 8.3 x 10.7 cm



**9-32.** Pages from Talbot's *The Pencil of Nature*, 1844. The first book to be illustrated entirely with photographs, published in fascicles from 1844 to 1846, *The Pencil of Nature* had original prints mounted onto the printed page. Plate VII is a photogram. The use of modern-style type with ornate initials is typical of early Victorian book design. 20.3 x 15.2 cm



**9-33.** Advertisement for the Kodak camera, c. 1889. George Eastman's camera, simple enough for anyone "who can wind a watch," played a major role in making photography every person's art form. 11.7 x 8.9 cm

Upon learning about the research of Daguerre and Talbot, the eminent astronomer and chemist Sir John Herschel (1792-1871) tackled the problem of photography. In addition to duplicating Talbot's results, he was the first to use sodium thiosulfate to fix or make permanent the image by halting the action of light. On 1 February 1839 he shared this knowledge with Talbot. Both Daguerre and Talbot adopted this means of fixing the image. During that month Talbot solved the problem of the reversed image by contact printing his reverse image to another sheet of his sensitized paper in sunlight. Herschel named the reversed image a *negative* (Fig. 9-30) and called the contact a *positive* (Fig. 9-31). These terms and Herschel's later name for Talbot's invention, *photography* (from the Greek *photos graphos*, meaning "light drawing"), have been adopted throughout the world.

Late in 1840 Talbot managed to increase the light sensitivity of his paper, expose a latent image, then develop it after it was removed from the camera. He called his new process *calotype* (from the Greek *kalos typos*, meaning "beautiful impression") and also used the name *talbotype* at the suggestion of friends. In 1844 Talbot began publishing his book, *The Pencil of Nature*, in installments for subscribers (Fig. 9-32); each copy featured twenty-four photographs mounted by hand. In the foreword Talbot expressed a desire to present "some of the beginnings of the new art." As the first volume illustrated completely with photographs, *The Pencil of Nature* was a milestone in the history of books.

The crystal clarity of daguerreotypes was superior to the softness of calotype images. To make a positive calotype print, a sheet of the light-sensitive paper was tightly sandwiched underneath the calotype negative and placed in bright sunlight. Because the sun's rays were diffused by the fibers of the paper negative, the positive print was slightly blurred. But because a negative could be exposed to other light-sensitive materials to make an unlimited number of prints and could later be enlarged, reduced, and used to make photo-process



printing plates, Talbot's invention radically altered the course of both photography and, later, graphic design. In photography's earliest stages, however, Daguerre's process was dominant, because Talbot's potpourri of exclusive patents slowed the spread of his methods.

Although the softness of calotypes was not without character, having a textural quality similar to charcoal drawing, a search began for a suitable vehicle to adhere light-sensitive material to glass so that extremely detailed negatives and positive lantern slides could be made. A wet-plate process was announced by the English sculptor Frederick Archer (1813-57) in the March 1850 issue of the *Chemist*. By candlelight in a darkroom, a clear viscous liquid called collodion was sensitized with iodine compounds, poured over a glass plate, immersed in a silver-nitrate bath, and exposed and developed in the camera while still wet. Photographers throughout the world adopted Archer's process. Because he did not patent his process, and it enabled much shorter exposure times than either daguerreotypes or calotypes, it almost completely replaced them by the mid-1850s.

The scope of photography was seriously limited by the need to prepare a wet plate immediately before making the exposure, and to develop it immediately afterwards. Research finally led to the commercial manufacture of gelatin-emulsion dry plates by several firms in 1877. The three-decade heyday of the collodion wet plate rapidly yielded to the dry-plate method after 1880.

An American dry-plate manufacturer, George Eastman (1854-1932), put the power of photography into the hands of the lay public when he introduced his Kodak camera ([Fig. 9-33](#)) in 1888. It was an invention without precedent, for ordinary citizens now had the ability to create images and keep a graphic record of their lives and experiences.

## The application of photography to printing

Beginning in the 1840s, the rising employment of wood engraving that started with Thomas Bewick fostered an effective use of images in editorial and advertising communications. Because wood-engraving blocks were type-high and could be locked into a letterpress and printed with type, while copperplate and steel engraving or lithographs had to be printed as a separate press run, wood engraving dominated book, magazine, and newspaper illustration. However, the preparation of wood-engraved printing blocks was costly, and numerous inventors and tinkerers continued the search begun by Niépce to find an economical and reliable photoengraving process for preparing printing plates. Once a patent became a matter of record, competitors searched for a loophole to circumvent the inventor's legal rights, making the identification of many inventors difficult.

In 1871 John Calvin Moss of New York pioneered a commercially feasible photoengraving method for translating line artwork into metal letterpress plates. A negative of the original illustration was made on a copy camera suspended from the ceiling by a rope to prevent vibration ([Fig. 9-34](#)). In a highly secret process, a negative of the original art was contact-printed to a metal plate coated with a light-sensitive gelatin emulsion and then etched with acid. After hand-tooling for refinement, the metal plate was mounted on a type-high block of wood. The gradual implementation of photoengraving cut the cost and time required to produce printing blocks and achieved greater fidelity to the original.

Before it was possible to print photographs, photography was used as a research tool in developing wood-engraved illustrations. The documentary reality of photography helped illustrators capture current events. During the 1860s and 1870s wood engravings drawn from photographs became prevalent in mass communications ([Figs. 9-35](#) and [9-36](#)). An example is found in the photograph "Freedmen on the Canal Bank at Richmond," attributed to New York photographer Mathew Brady (c. 1823-96). Arriving in Richmond, Virginia, shortly after the evacuation and destruction by fire of most of the business district on 2 April 1865, when the Union forces broke through the Confederate defenses of the city, Brady turned his camera upon a group of former slaves who suddenly found themselves freedmen. A moment in time was preserved; a historical document to help people understand their history was formed with the timeless immediacy of photography. As the means to reproduce this image was not yet available, *Scribner's* magazine turned to an illustrator to reinvent the image in the language of a wood engraving so that it could be reproduced.

Beginning with Talbot, researchers believed a photographic printing plate could print the subtle nuances of tone found in a photograph if a screen changed continuous tones into dots of varying sizes. Tones could then be achieved in spite of the even ink application of the relief press. During the 1850s Talbot experimented with gauze as a way to break up tones.

Many individuals worked on the problem and contributed to the evolution of

this process. A major breakthrough occurred on 4 March 1880, when the *New York Daily Graphic* printed the first reproduction of a photograph with a full tonal range in a newspaper (Figs. 9-37 and 9-38). Entitled “A Scene in Shantytown,” it was printed from a crude halftone screen invented by Stephen H. Horgan. The screen broke the image into a series of minute dots whose varying sizes created tones. Values from pure white paper to solid black ink were simulated by the amount of ink printed in each area of the image.

Frederick E. Ives (1856-1937) of Philadelphia developed an early halftone process and worked on the first commercial production of halftone printing plates in 1881. The sum of all the minute dots produced the illusion of continuous tones. Later Ives joined brothers Max and Louis Levy to produce consistent commercial halftones using etched glass screens. A ruling machine was used to inscribe parallel lines in an acid-resistant coating on optically clear glass. After acid was used to etch the ruled lines into the glass, the indentations were filled with an opaque material. Two sheets of this ruled glass were sandwiched, face-to-face, with one set of lines running horizontally and another set running vertically. The amount of light passing through each little square formed by the lines determined how big each dot would be. Halftone images could be made from these screens, and the era of photographic reproduction had arrived.

The first photomechanical color illustrations were printed in the 1881 Christmas issue of the Paris magazine *L'Illustration*. Complicated and time-consuming, photomechanical color separation remained experimental until the end of the century. During the 1880s and 1890s, photomechanical reproduction began to rapidly make obsolete the highly skilled craftsmen who transferred artists' designs to handmade printing plates. Up to a week had been required to prepare a complex wood engraving; the photographic processes reduced the time from art to printing plate to one or two hours, which greatly reduced costs.



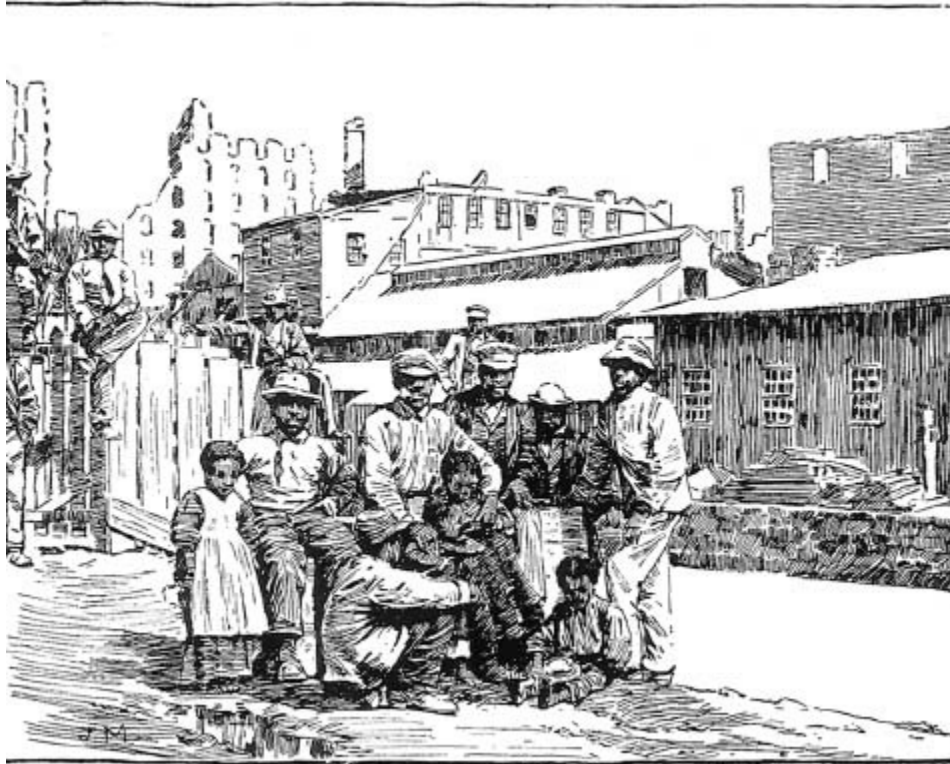
**9-34.** Illustration of Moss's photographic department, from *Scientific American*, 1877. When this major science journal reported on the rise of photoengraving, it revealed that, unknown to its readers, thousands of photoengravings had been used side by side with hand engravings during the 1870s with no recognizable differences.



**9-35.** Attributed to Mathew Brady, photograph, "Freedmen on the Canal Bank at Richmond," 1865. The photographer supplied the visual evidence needed by



the illustrator to document an event. 20.5 x 25.5 cm



**9-36.** John Macdonald, wood engraving, “Freedmen on the Canal Bank at Richmond.” The tonality of the photographer’s image was reinvented with the visual syntax of wood-engraved line. 20.5 x 25.5 cm

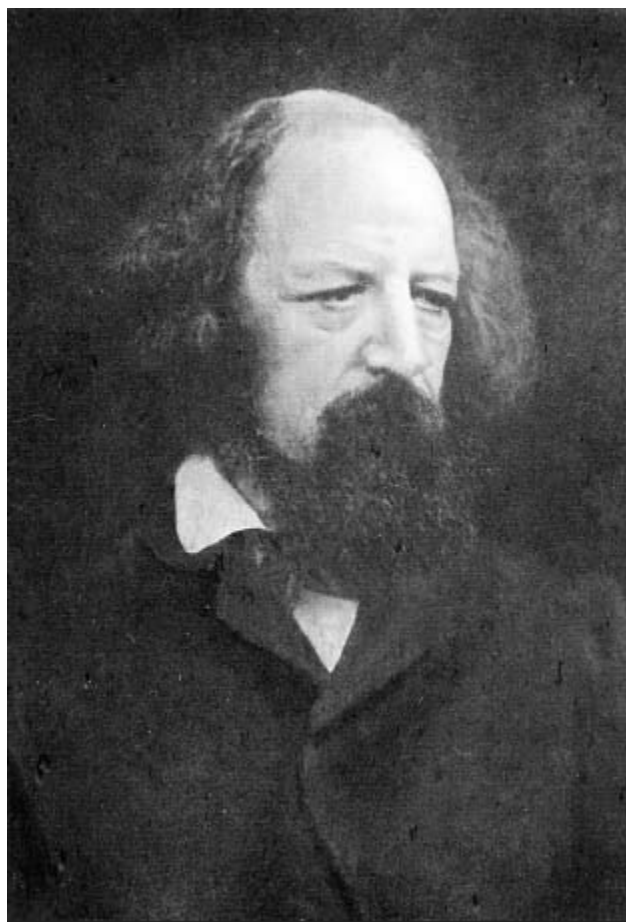




**9-37 and 9-38.** Stephen H. Horgan, experimental photoengraving, 1880. This, the first halftone printing plate to reproduce a photograph in a newspaper, heralded the potential of photography in visual communications. *14 x 21.7 cm*



**9-39.** David O. Hill and Robert Adamson, Reverend Thomas H. Jones, c. 1845. The painter's attention to lighting, characterization, placement of hands and head, and composition within the rectangle replaced the mug-shot sensibility of earlier photographers. *29.5 x 21.5 cm*



**9-40.** Julia Margaret Cameron, “Alfred Lord Tennyson,” 1866. Moving beyond descriptive imagery, Cameron’s compelling psychological portraits revealed her subjects’ inner being. 29.2 x 22.4 cm



**9-41.** F. T. Nadar, “Sarah Bernhardt,” 1859. The actress took Paris by storm and became a major subject for the emerging French poster. 23 x 16.3 cm





**9-42.** Paul Nadar, “Nadar Interviewing Chevreul,” 1886. The words spoken by the one-hundred-year-old chemist were recorded below each photograph to produce a visual-verbal record of the interview. 27.3 x 19.8 cm



**9-43.** Mathew Brady, “Dunker Church and the Dead,” 1862. Made in the aftermath of the Battle of Antietam, the bloodiest battle of the Civil War, this photograph shows how visual documentation took on a new level of supposed authenticity with photography. Because of technical limitations of the medium, photographers such as Brady could only photograph the results of battles, not the actual fighting. This has led to speculation by scholars that scenes captured by photographs were “staged” or otherwise altered. For example, scholars have suggested that the bodies of the dead may have been moved to enhance the effectiveness of the image. 17.3 x 14 cm



**9-44.** Timothy H. O’Sullivan, “Sand Dunes near Sand Springs, Nevada,” 1867. Expedition photographers, many of whom were financed by the government, documented the American West. O’Sullivan’s photography wagon—isolated by the sand dunes—becomes a symbol of lonely journeys over vast distances. 25.5 x

20.4 cm

## Defining the medium

During the same decades, when inventors were expanding photography's technical boundaries, artists and adventurers were exploring its image-making potential. Photography accurately reflects the external world, yielding a precise and repeatable image. However, merely isolating a single moment in time was not enough for some nineteenth-century photographers; they defined and extended the aesthetic and communicative frontiers of the new medium.

An early effort to introduce design concerns into photography began in May 1843, when the Scottish painter David Octavius Hill (1802-70) decided to immortalize the 474 ministers who withdrew their congregations from the Presbyterian Church and formed the Free Church of Scotland. Hill teamed up with Edinburgh photographer Robert Adamson (1821-48), who had been making calotypes for about a year. Using forty-second exposures, Hill posed the subjects in sunlight using all the knowledge gained in two decades of portraiture ([Fig. 9-39](#)). The resulting calotypes were lauded as superior to Rembrandt's paintings. Hill and Adamson also created landscape photographs that echoed the visual order found in landscape paintings of the period.

When Julia Margaret Cameron (1815-79) received a camera and the equipment for processing collodion wet plates as a forty-ninth birthday present from her daughter and son-in-law, the accompanying note said, "It may amuse you, Mother, to photograph." From 1864 until 1874, this wife of a high British civil servant extended the artistic potential of photography through portraiture that recorded "faithfully the greatness of the inner man as well as the features of the outer man" ([Fig. 9-40](#)).

A lively contribution to photography was made by the Frenchman F. T. Nadar (1820-1910). His portraits of writers, actors ([Fig. 9-41](#)), and artists have a direct and dignified simplicity and provide an invaluable historical record.

In 1886 the first photographic interview was published in *Le journal illustré* ([Fig. 9-42](#)). Nadar's son Paul made a series of twenty-one photographs as Nadar interviewed the eminent hundred-year-old scientist Michel Eugène Chevreul. The elderly man's expressive gestures accompanied his answers to Nadar's questions.



## Photography as reportage

The ability of photography to provide a historical record and define human history for forthcoming generations was dramatically proven by the prosperous New York studio photographer Mathew Brady. When the American Civil War began, Brady set out in a white duster and straw hat carrying a handwritten card from Abraham Lincoln reading “Pass Brady—A. Lincoln.” During the war Brady invested a \$100,000 fortune to send a score of his photographic assistants, including Alexander Gardner (1821-82) and Timothy H. O’Sullivan (c. 1840-82), to document the American Civil War. From Brady’s photography wagons, called “Whatsits” by the Union troops, a great national trauma was etched forever in the collective memory. Brady’s photographic documentation had a profound impact upon the public’s romantic ideal of war ([Fig. 9-43](#)). Battlefield photographs joined artist’s sketches as reference materials for wood-engraved magazine and newspaper illustrations. Additionally, photographers would soon produce entire books featuring scenes from the Civil War.

After the Civil War, photography became an important documentary and communications tool in the exploration of new territory and the opening of the American West. Photographers, including O’Sullivan, were hired by the federal government to accompany expeditions into the unexplored western territories ([Fig. 9-44](#)). From 1867 until 1869, O’Sullivan accompanied the Geological Exploration of the Fortieth Parallel, beginning in western Nevada. He returned to the East and translated his work into illustrations for reproduction. These images of the West inspired the great migratory wanderlust that eventually conquered all of North America.

In addition to providing images of exotic, far-off scenes, technical innovations in photography helped popularize the medium. Stereoscopic images, viewed through a stereoscope, were created by using a special camera with two lenses that attempted to recreate human vision. The resulting stereocards ([Fig. 9-45](#)) featured two images that gave the effect of three-dimensional depth on a two-dimensional card. A popular Victorian parlor activity, stereocards became highly collectible, especially in the United States.

An adventurous photographer, Eadweard Muybridge (1830-1904) lived in San Francisco and photographed Yosemite, Alaska, and Central America. Leland Stanford, a former governor of California and the president of the Central Pacific Railroad, commissioned Muybridge to document his belief that a galloping horse lifted all four feet off the ground simultaneously; a twenty-five-thousand-dollar wager rested on the outcome. While working on the problem, Muybridge became interested in photographing a horse’s stride at regular intervals. Success came in 1877 and 1878, when a battery of twenty-four cameras—facing an intense white background in the dazzling California sunlight—was equipped with rapid drop shutters that were slammed down by springs and rubber bands as a galloping horse broke threads attached to the shutters. The resulting sequence of photographs arrested the horse’s movement in time and space, and Stanford, a breeder and racer of trotters, won the bet ([Fig. 9-](#)

46). The development of motion-picture photography, the kinetic medium of changing light passing through a series of still photographs joined together by the human eye through the persistence of vision, was the logical extension of Muybridge's innovation.

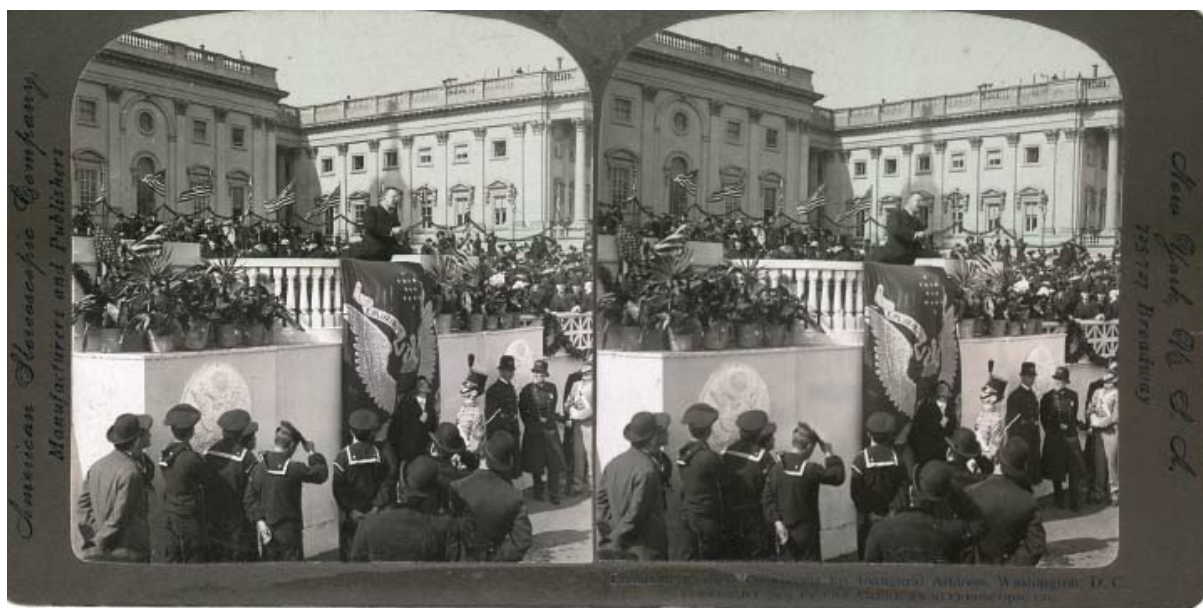
Nineteenth-century inventors like Talbot, documentalists like Brady, and visual poets like Cameron had a significant collective impact upon graphic design. By the arrival of the twentieth century, photography was becoming an increasingly important reproduction tool. New technologies radically altered existing ones, and both printing techniques and illustration changed dramatically. As photomechanical reproduction replaced handmade plates, illustrators gained a new freedom of expression. Photography gradually monopolized factual documentation and pushed the illustrator toward fantasy and fiction. The textural and tonal properties of the halftone image changed the visual appearance of the printed page.

## Popular graphics of the Victorian era

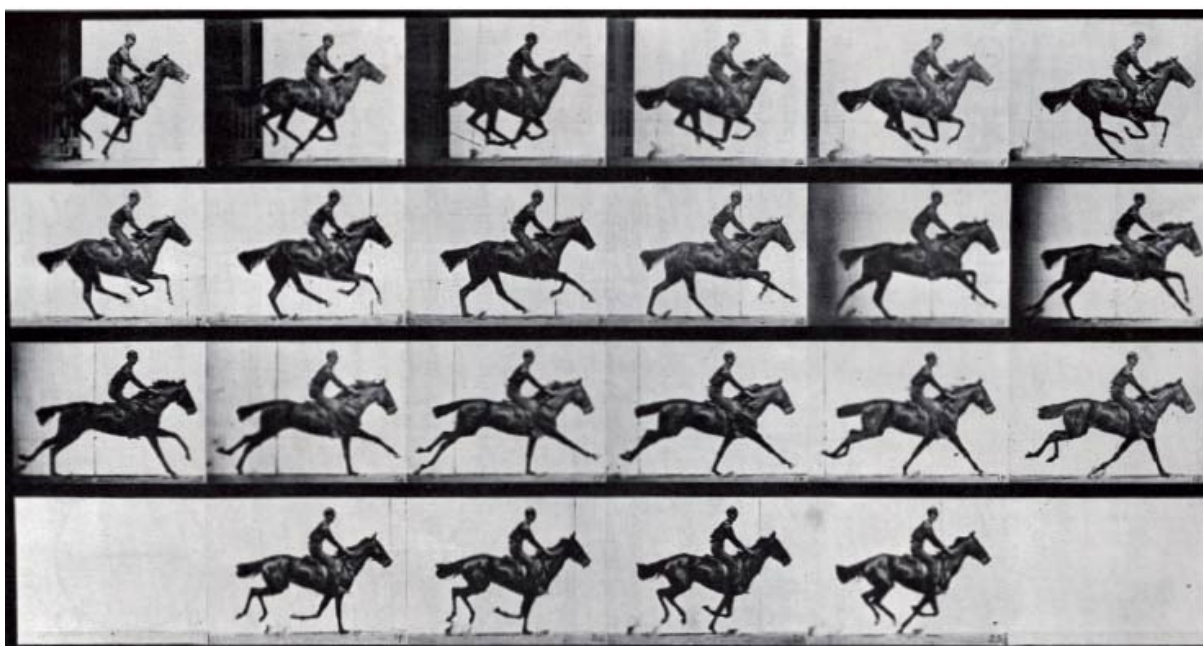
The reign of Victoria (1819-1901), who became queen of the United Kingdom of Great Britain and Ireland in 1837, spanned two-thirds of the nineteenth century. The Victorian era was a time of strong moral and religious beliefs, proper social conventions, and optimism. “God’s in his heaven, all’s right with the world” was a popular motto. The Victorians searched for a design spirit to express their epoch. Aesthetic confusion led to a number of often contradictory design approaches and philosophies mixed together in a scattered fashion. A fondness for the Gothic, which suited pious Victorians, was fostered by the English architect A. W. N. Pugin (1812-52), who designed the ornamental details of the British Houses of Parliament ([Fig. 9-47](#)). The first nineteenth-century designer to articulate a philosophy, Pugin defined design as a moral act that achieved the status of art through the designer’s ideals and attitudes; he believed the integrity and character of a civilization were linked to its design. Although Pugin said he looked to earlier periods—particularly the Gothic—not for style but for a principle, the net result of his influence was a wide mimicking of Gothic architecture, ornament, and letterforms.

The English designer, author, and authority on color Owen Jones (1809-74) became a major design influence at midcentury. During his mid-twenties Jones traveled to Spain and the Near East and made a systematic study of Islamic design. Jones introduced Moorish ornament to Western design in his book *Plans, Elevations, Sections, and Details of the Alhambra* (1842-45). His main influence was through his widely studied 1856 book of large color plates, *The Grammar of Ornament*. ([Fig. 9-48](#)). This catalog of design possibilities from Eastern and Western cultures, “savage” tribes, and natural forms became the nineteenth-century designer’s bible of ornament. The Victorian love of exorbitant complexity was expressed by gingerbread woodwork applied to domestic architecture; ornate, extravagant embellishments on manufactured products from silverware to large furniture; and elaborate borders and lettering in graphic design.

In the 1850s the word *Victorian* began to be used to express a new consciousness of the industrial era’s spirit, culture, and moral standards. In 1849 Prince Albert, husband of Queen Victoria, conceived the idea of a grand exhibition with hundreds of exhibitors from all industrial nations.



**9-45.** Stereocard depicting President Theodore Roosevelt delivering his inaugural address, 1905. 10.2 x 25.4 cm



**9-46.** Eadweard Muybridge, plate published in *The Horse in Motion*, 1883. Sequence photography proved the ability of graphic images to record time-and-space relationships. Moving images became a possibility. 49.5 x 61 cm



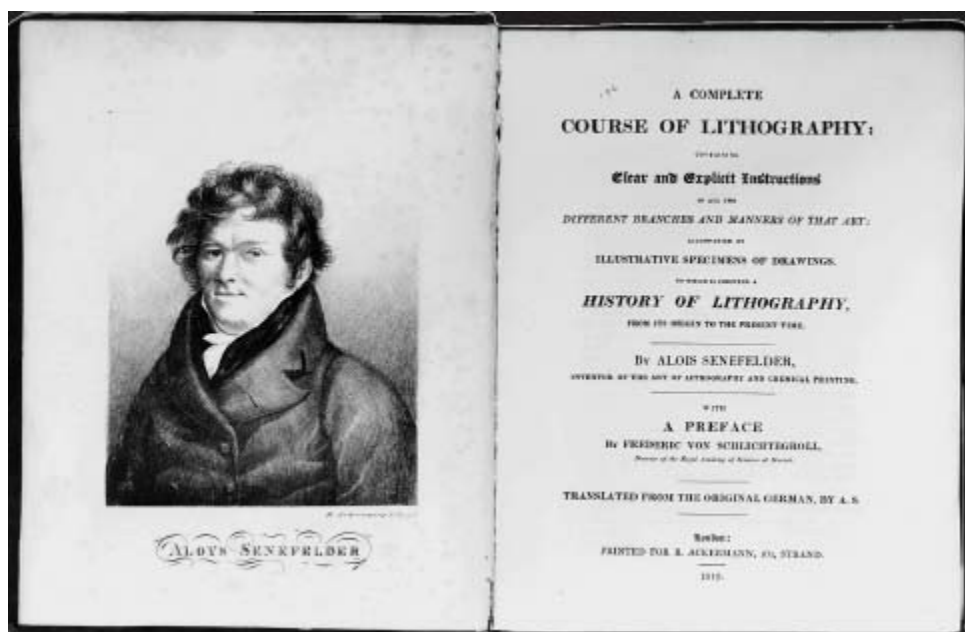


**9-47.** Sir Charles Barry with A. W. N. Pugin, the House of Lords in the British Houses of Parliament, constructed 1840-67. The Gothic Revival evolved from ornamental details inspired by Gothic architecture.

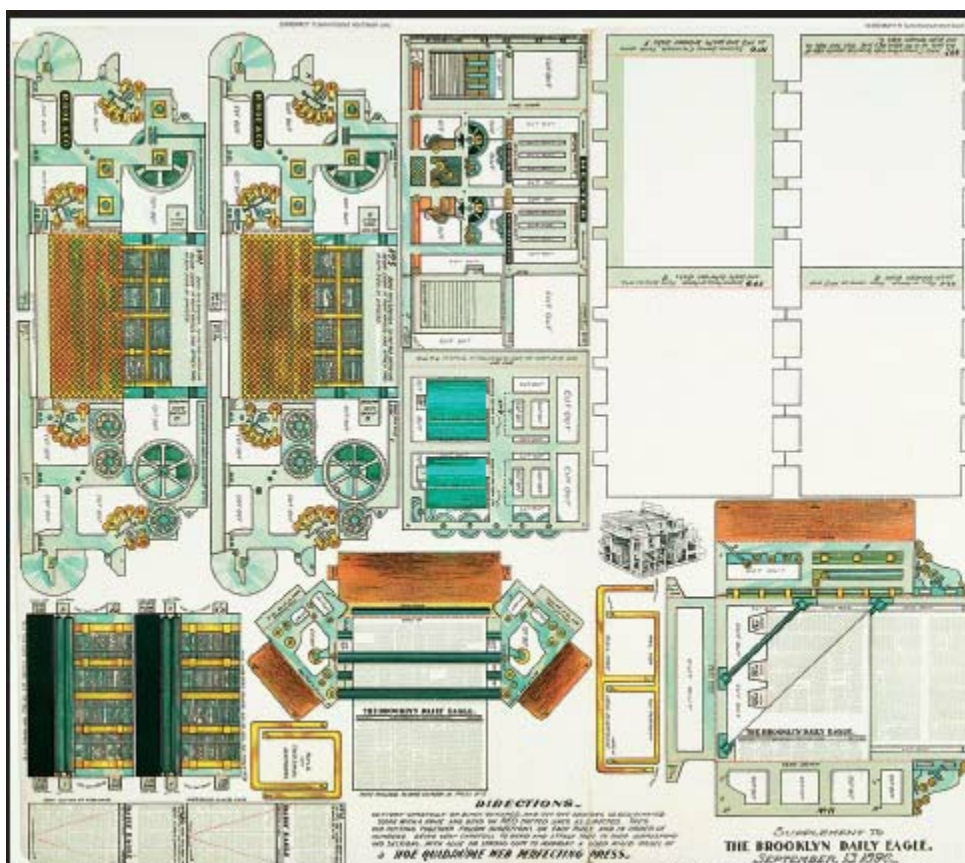


**9-48.** Owen Jones, color plate from *The Grammar of Ornament*, 1856. This plate shows patterns found in the arts and crafts of India.





**9-49.** Aloys Senefelder, pages from *A Complete Course of Lithography*, 1819. This is an English translation of *Vollständiges Lehrbuch der Steindruckerey*, published in 1818. 29 x 23.6 cm



**9-50.** This paper model of the Hoe “quadruple web-perfecting press,” printed using chromolithography, was published on 13 September 1896 in a supplement to the *Brooklyn Daily Eagle*. 46.1 x 40.6 cm



**9-51.** John H. Bufford's Sons, "Swedish Song Quartett" poster, 1867. Arched words move gracefully above seven carefully composed musicians. Large capital letters point to the three soloists, establishing a visual relationship between word and image. 42 x 54 cm

This became the Great Exhibition of 1851, an important summation of the progress of the Industrial Revolution and a catalyst for future developments. Six million visitors reviewed the products of thirteen thousand exhibitors. This event is commonly called the Crystal Palace Exhibition, after the 75,000-square-meter steel and glass prefabricated exhibition hall that remains a landmark in architectural design.

Victorian graphic design captured and conveyed the values of the era. Sentimentality, nostalgia, and a canon of idealized beauty were expressed through printed images of children, maidens, puppies, and flowers. Traditional values of home, religion, and patriotism were symbolized with sentimentality and piety. The production medium for this outpouring of Victorian popular graphics was chromolithography, an innovation of the Industrial Revolution that unleashed a flood of colorful printed images.



## The development of lithography

Lithography was invented by Bavarian author Aloys Senefelder (1771-1834) between 1796 and 1798. Senefelder was seeking a cheap way to print his own dramatic works by experimenting with etched stones and metal reliefs. He eventually arrived at the idea that a stone could be etched away around grease-pencil writing and made into a relief printing plate. Senefelder named his process *lithography* (from the Greek *lithos*, “stone,” and *graphein*, “to write”). After further experimentation he published his *Vollständiges Lehrbuch der Steindruckerey* (Complete Textbook of Lithography) in 1818, and this was followed a year later by an English translation, *A Complete Course of Lithography* ([Fig. 9-49](#)).

In lithographic printing the image to be printed is neither raised, as in relief printing, nor incised, as in intaglio printing. Rather, it is formed on the flat plane of the printing surface. Printing from a flat surface is called planographic printing.

Lithography is based on the simple chemical principle that oil and water do not mix. An image is drawn on a flat stone surface with oil-based crayon, pen, or pencil. Water is spread over the stone to moisten all areas except the oil-based image, which repels the water. Then an oil-based ink is rolled over the stone, adhering to the image but not to the wet areas of the stone. A sheet of paper is placed over the image and a printing press is used to transfer the inked image onto the paper. In the early 1800s Senefelder began experimenting with multicolor lithography, and in his 1819 book he predicted that one day this process would be perfected to allow reproduction of paintings.

Since the time of medieval block books, applying color to printed images by hand had been a slow and costly process. German printers spearheaded color lithography, and the French printer Godefroy Engelmann (1788-1839) patented a process named chromolithographie in 1837. After analyzing the colors contained within the original image, the printer separated them into a series of printing plates and printed these component colors, one by one. Frequently, one printing plate (often black) established the image after separate plates printed other colors. The arrival of color printing would soon have vast social and economic ramifications.

## The Boston school of chromolithography

American chromolithography began in Boston, where several outstanding practitioners pioneered a school of lithographic naturalism. They achieved technical perfection and imagery of compelling realism.

In 1846 the American inventor and mechanical genius Richard M. Hoe (1812-86) perfected the rotary lithographic press, which was nicknamed “the lightning press” because it could print six times as fast as the lithographic flatbed presses then in use. This innovation proved an important boost in lithography’s competition with letterpress ([Fig. 9-50](#)). Economical color printing, ranging from art reproductions for middle-class parlors to advertising graphics of every description, poured from the presses in millions of impressions each year.

The next major innovator of chromolithography in Boston was John H. Bufford (1810-70), a masterly draftsman whose crayon-style images achieved a remarkable realism. After training in Boston and working in New York, Bufford returned to Boston in 1840. Specializing in art prints, posters, covers, and book and magazine illustrations, Bufford often used five or more colors. The meticulous tonal drawing of his black stone always became the master plate. For an edition such as the c. 1867 “Swedish Song Quartett” [sic] poster ([Fig. 9-51](#)), for example, the original master tonal drawing was precisely duplicated on a lithographic stone. Then, separate stones were prepared to print the flesh tones, red, yellow, blue, and the slate-gray background. Browns, grays, and oranges were created when these five stones were overprinted in perfect registration. The color range of the original was separated in component parts and then reassembled in printing. The near-photographic lithographic crayon drawing glowed with the bright underprinted yellows and reds of the folk costumes.



**9-52.** S. S. Frizzall (artist) and J. H. Bufford’s Sons (printers), poster for the Cleveland and Hendricks presidential campaign, 1884. The loose style of the

flags and other symbolic imagery framing the candidates emphasizes the extreme realism of the portraits. 90.3 x 60.5 cm

In 1864, Bufford's sons entered his firm as partners. The senior Bufford maintained artistic direction responsibilities until his death in 1870. Hallmarks of Bufford designs were meticulous and convincing tonal drawing and the integration of image and lettering into a unified design. In their political campaign graphics, such as the poster for Grover Cleveland and Thomas A. Hendricks in the 1884 presidential campaign ([Fig. 9-52](#)), a rich vocabulary of patriotic motifs, including eagles, flags, banners, columned frames, and Liberty clothed in the flag, were used to establish a patriotic tone. The two decades following the founder's death were a period of declining quality, cut-rate pricing, and emphasis on cheap novelties. The Bufford firm folded in 1890.

The four decades from 1860 until 1900 were the heyday of chromolithography. American lithography maintained its German connection during this period. Excellent Bavarian lithographic stones—and the highly skilled craftsmen who prepared them for printing—were exported from Germany to nations around the world. The Düsseldorf Academy of Art, with a curriculum based on rigorous academic drawing, was the major training school for artists who created images for lithographic printing. Victorian graphics found a most prolific innovator in Louis Prang (1824-1909), a German immigrant to America whose work and influence were international. After mastering the complexities of his father's fabric-printing business, twenty-six-year-old Prang arrived in America in 1850 and settled in Boston. His knowledge of printing chemistry, color, business management, designing, engraving, and printing itself was of great value when he formed a chromolithography firm with Julius Mayer in 1856. Initially Prang designed and prepared the stones and Mayer did the printing on a single handpress. Prang's colorful work was very popular, and the firm grew rapidly. There were seven presses when Prang bought Mayer's share and changed its name to L. Prang and Company in 1860.

Popular narrative and romantic painting of the Victorian era was closely linked with the graphic illustration of chromolithographers, including Prang, who often commissioned art and held competitions to acquire subjects for printed images. In addition to art reproductions and Civil War maps and scenes, Prang produced literally millions of album cards called *scrap*. Collecting these "beautiful art bits" was a major Victorian pastime, and Prang's wildflowers, butterflies, children, animals, and birds became the ultimate expression of the period's love for sentimentalism, nostalgia, and traditional values.

Prang's meticulously drawn, naturalistic images followed in the tradition of Sharp and Bufford. He has been called the father of the American Christmas card for his pioneering work in holiday graphics. The earliest Christmas card, however, is thought to be an 1843 hand-tinted, dark sepia lithograph by British painter John Callcott Horsley (1817-1903).

After producing Christmas images suitable for framing in the late 1860s, Prang published an English Christmas card in 1873 and American Christmas cards the following year. Typical images included Santa Claus, reindeer, and Christmas trees. A full line of designs followed, and Easter, birthday, Valentine, and New

Year's Day cards were produced annually by L. Prang and Company during the early 1880s ([Fig. 9-53](#)).

Prang sometimes used as many as forty stones for one design. Exceptional quality was achieved by dropping Bufford's master black plate in favor of a slow building and heightening of the image through the use of many plates bearing subtle colors.

Album cards evolved into advertising trade cards in the 1870s. Prang's distribution of twenty to thirty thousand business cards with floral designs at the 1873 Vienna International Exhibition popularized chromolithographic advertising cards. Sold in bulk, trade cards enabled merchants or manufacturers to imprint an advertising message on the back or in an open area on the front.

Prang made a lifelong contribution to art education after giving his daughter art lessons in 1856. Unable to find high-quality, nontoxic art materials for children, Prang began to manufacture and distribute watercolor sets and crayons. Finding a complete lack of competent educational materials for teaching industrial artists, fine artists, and children, he devoted tremendous energy to developing and publishing art-instruction books. On two occasions, he ventured into magazine publishing: *Prang's Chromo* was a popular art journal first published in 1868, and *Modern Art Quarterly*, published from 1893 until 1897, verified Prang's ability to grow and explore new artistic possibilities in his old age.



## The design language of chromolithography

From Boston, chromolithography quickly spread to other major cities, and by 1860 about sixty chromolithography firms employed eight hundred people. Chromolithography's popularity continued to grow, and by 1890 seven hundred lithographic firms employed over eight thousand people. Figure 9-54 shows diverse chromolithographs produced by Prang and his competitors, including the label from a can of beans, a nursery catalogue cover, an early Christmas card, a die-cut friendship card album, and advertising trade cards.

Letterpress printers and admirers of fine typography and printing were appalled that the design was done on an artist's drawing board instead of a compositor's metal press bed. Without traditions and lacking the constraints of letterpress, designers could invent any letterform that suited their fancy and exploit an unlimited palette of bright, vibrant color never before available for printed communications.

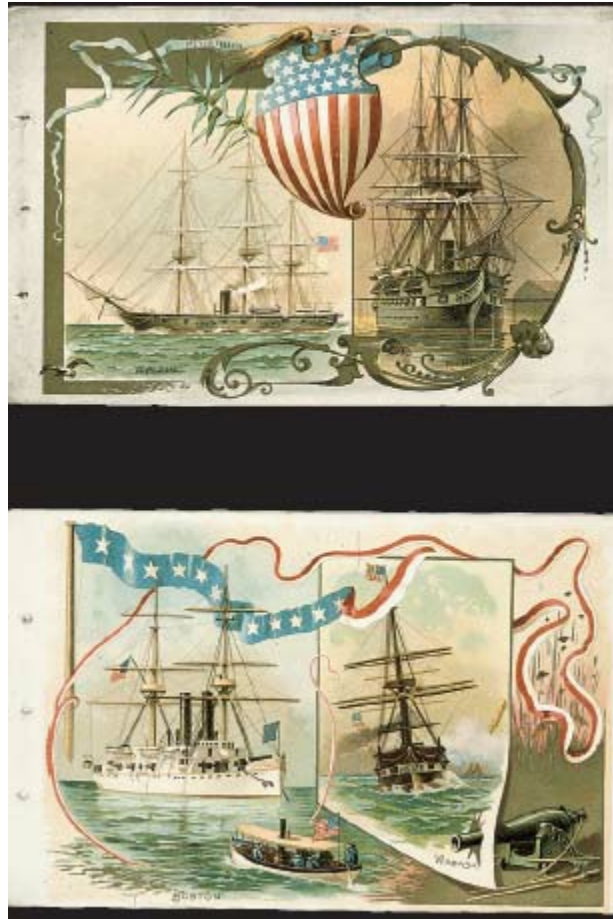


**9-53.** Louis Prang, Valentine card, 1883. Chromolithography. This sentimental card is a good example of the range of tone and color that could be achieved with chromolithography. 28 x 21.6 cm









**9-55.** Schumacher & Ettlinger, lithographers, cover and pages from *Our Navy* premium booklet, 1888. Complex illusions are created by contrasting scale and perspective. 27.9 x 35.6 cm





**9-56.** Forst, Averell & Co., poster for the Hoe printing press, 1870. This press made mass editions of chromolithographs possible. 68.6 x 91.4 cm



**9-57.** The Riverside Print Company of Milwaukee, poster for C. W. Parker Company's Carry-Us-All portable carousels, undated. Parker's carousels, manufactured in Kansas, were very popular in Midwestern nomadic carnivals. 71.2 x 91.4 cm



**9-58.** Krebs Lithographing Company, poster for the Cincinnati Industrial Exposition, 1883. A buoyant optimism in industrial progress is conveyed. 101.6 x 66 cm

The vitality of this graphic revolution stemmed from the talented artists who created the original designs, frequently in watercolor, and the skilled craftsmen who traced the original art onto stones. They translated designs into five, ten, twenty, or even more separate stones. Colored inks applied to these stones came together in perfect registration, recreating hundreds or even thousands of

glowing duplicates of the original. The lithography firm, rather than the individual artists or craftsmen who created the work, was credited on chromolithographs, and the names of many designers are lost to history.

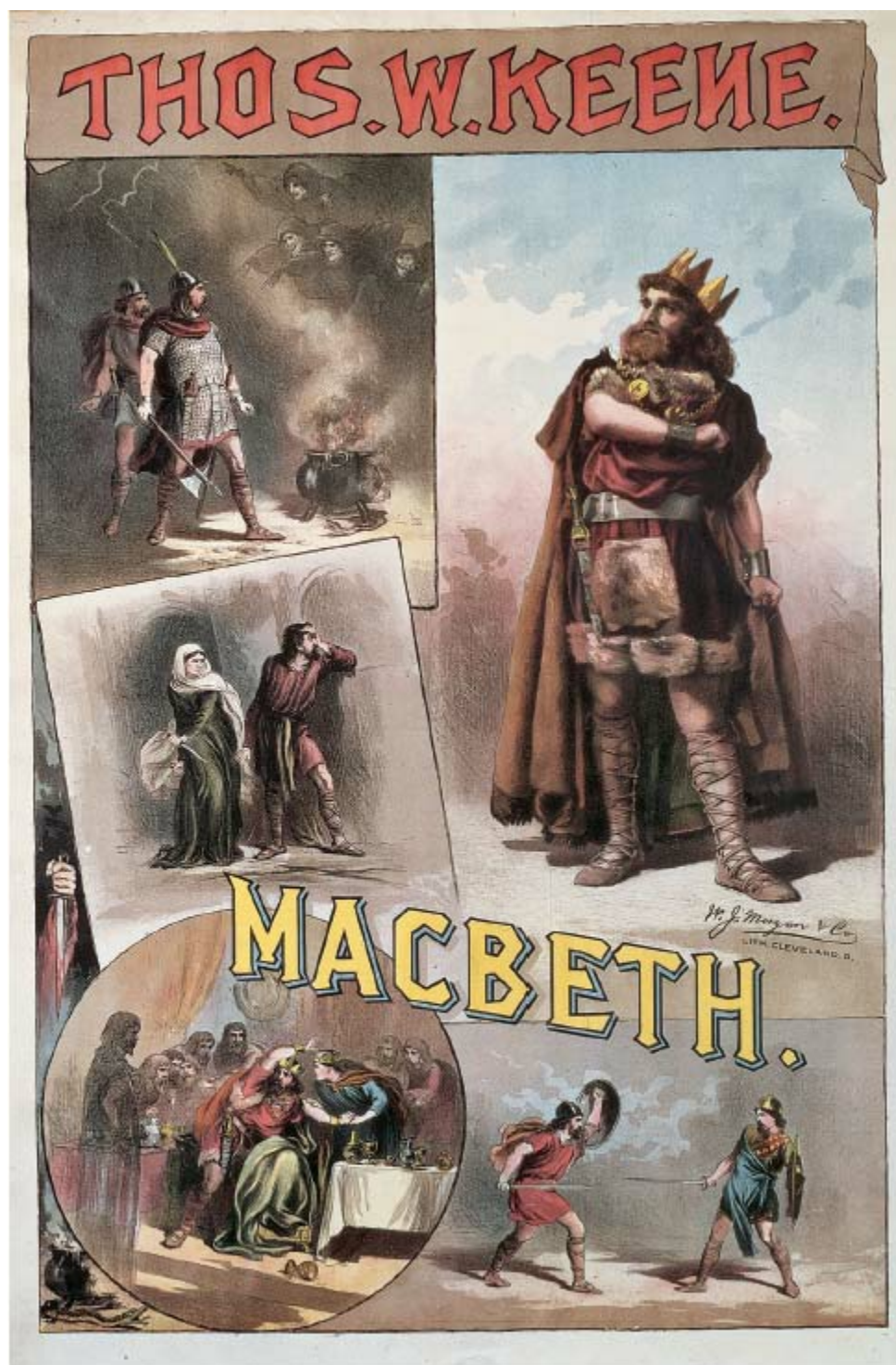
The Butterfly Brand can label and “peacock” trade card ([Fig. 9-54](#)) demonstrate the integration of illustration with decorative patterns derived from *Jones’s Grammar of Ornament*. The upper left corner of the peacock trade card is being peeled away to reveal a geometric pattern underneath. Trompe-l’oeil devices such as this delighted nineteenth-century graphic artists. In the premium booklet *Our Navy* ([Fig. 9-55](#)), commissioned by the Allen & Ginter Company, montages use complex three-dimensional ornaments and ribbons as compositional devices that unify the layouts by tying disparate elements together as they move forward and backward in illusionistic space. A poster for the Hoe printing press ([Fig. 9-56](#)) demonstrates a new freedom in lettering: lines of lettering become elastic, running in arcs or at angles, and even overlap images; blended and graduated colors flow on lettering and backgrounds; and ruled borders are free to notch and curve at will.

Traveling amusements such as circuses and carnivals commissioned large posters to herald their arrival. Producers of entertainment spectacles favored dramatic illustrations with bold, simple lettering placed on brightly colored backgrounds and borders. The bright yellow band at the top of a Carry-Us-All carousel poster ([Fig. 9-57](#)) was left blank to provide a place for local printers to imprint the dates and location of the carnival’s visit. The Victorian passion for allegory and personification is seen in a Cincinnati Industrial Exposition poster ([Fig. 9-58](#)). In a scene in front of the exhibition hall, an allegorical figure representing the Queen City, as Cincinnati called itself, accepts machinery, agricultural products, and manufactured goods from symbolic figures representing the various states participating in the exhibition.

Complex montage designs promoting traveling shows, literary works, and theatrical performances ([Fig. 9-59](#)) engaged viewers. These advertisements were designed for greater viewing time than contemporary posters because of the slower pace of nineteenth-century life and the relative lack of competition from other colorful images.

Labels and packages became important areas for chromolithography ([Fig. 9-60](#)). Lithographing on tin sheets to make packages posed significant technical difficulties. Nonporous metal could not absorb printing inks, and sheet-metal and stone printing surfaces were equally hard and inflexible. At midcentury, transfer-printing processes were developed. Reversed images were printed onto thin paper and then transferred onto sheet metal under great pressure. The paper backing was soaked off, leaving printed images on the tin plate.





**9-59.** W. J. Morgan and Co., Cleveland, lithographic theater poster, 1884. Montage illustrations become overlapping planes with varied scale and spatial depth. 60 x 35 cm





**9-60.** Package designs chromolithographed on tin for food and tobacco products used bright flat colors, elaborate lettering, and iconic images to create an emblematic presence for the product.



**9-61.** Currier Lithograph Co., lithographic poster, 1899. This promotion of Buffalo Bill's traveling Wild West show, a popular spectacle featuring horseback-riding cowboys and Indians, helped strengthen the myth of the American West at the same time that the nation was becoming increasingly urban. A portrait of Buffalo Bill on horseback appears at the right. 67 x 100 cm

In 1875 Englishman Robert Barclay received a patent for offset lithographic printing on tin. Ink applied to an image drawn on a stone was picked up by a nonabsorbent cardboard impression cylinder and immediately offset onto the sheet metal. Later Barclay used a rubber-coated cylinder to imprint the metal. Printed tin packages for food and tobacco products were widely used throughout Europe and North America during the late nineteenth and early twentieth

centuries.

By century's end, the golden era of chromolithography was coming to a close. One of the most famous lithographic art reproduction firms in the United States, Currier & Ives, produced a variety of sentimental imagery as well as commercial advertising ([Fig. 9-61](#)) and went bankrupt shortly after the turn of the century.

Changing public tastes and the development of photoengraving were making the use of chromolithography from hand-prepared stones obsolete. The decline was apparent by 1897, when Prang—mindful of the revolution in design sensibilities and technology—merged his firm with Clark Taber & Company, a printing firm specializing in the new photographic-process reproduction of artwork.

## The battle on the signboards

In the middle of the nineteenth century, the letterpress poster and broadsheet had been challenged by a more visual and pictorial poster. Lithography allowed a more illustrative approach to public communication. The letterpress printers responded to competition from the fluid and colorful lithographs with heroic and ingenious efforts to extend their medium. Witness, for example, the enormous multicolored woodcut poster designed by Joseph Morse of New York for the Sands, Nathan and Company Circus in 1856 ([Fig. 9-62](#)). Large woodblocks were printed in sections and then assembled by the poster hangers. The spectacle of posters covering public spaces gave a new, dynamic visual element to urban living that contrasted with the traditional visual art experience of the art gallery.

In France, letterpress poster houses and lithographers collaborated as colorful lithographic illustrations were pasted onto large wood-type posters. A masterpiece of this genre is the 1871 “Cirque d’hiver” (Winter Circus) poster ([Fig. 9-63](#)). The Morris Père et Fils printing firm commissioned a lithographer, Emile Levy, to illustrate an acrobatic dance act called Les Papillons (the Butterflies). The spectacular finale of this crowd-thrilling act featured two young female performers, one black and one white, being hurled through the air. Levy illustrated them as surreal butterfly women.



**9-62.** Joseph Morse, multicolored woodcut poster, 1856. The heroic scale—262 by 344 centimeters—permitted life-sized figures to tower before the headline “Five Celebrated Clowns Attached to Sands, Nathan Co.’s Circus.”



**9-63.** Morris Père et Fils (letterpress printers) and Emile Levy (lithographer), “Cirque d’hiver” poster, 1871. Performers are presented almost as surrealistic butterfly women. 84.5 x 124.4 cm



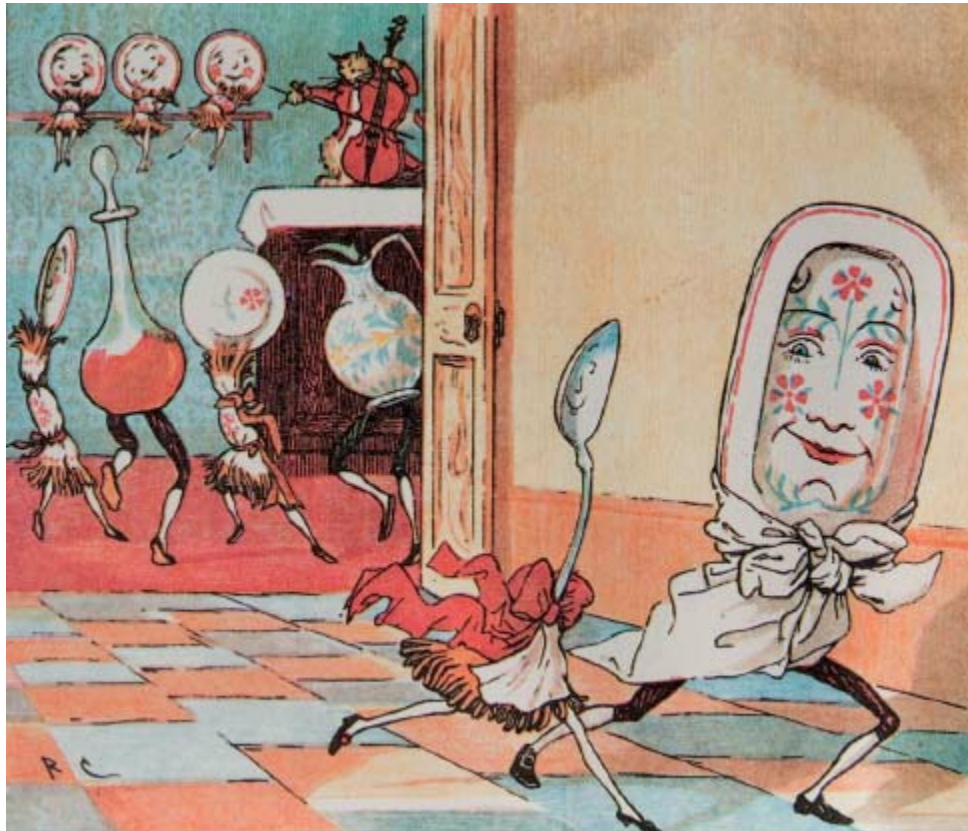
## Images for children

Before the Victorian era, Western countries had a tendency to treat children as little adults. The Victorians developed a more tender attitude, and this was expressed through the development of toy books, colorful picture books for preschool children. Several English artists produced books that were well designed and illustrated, with a restrained use of color, establishing an approach to children's graphics that is still in use today.

Walter Crane (1845-1915) was one of the earliest and the most influential designers of children's picture books ([Fig. 9-64](#)). Apprenticed as a wood engraver as a teenager, Crane was twenty years old in 1865 when his *Railroad Alphabet* was published. A long series of his toy books broke with the traditions of printed material for children. Earlier graphics for children insisted on a didactic or moral purpose, and always taught or preached to the young; Crane sought only to entertain.



**9-64.** Walter Crane, page from *Absurd ABC*, 1874. Animated figures are placed against a black background; large letterforms are integrated with the imagery. Crane designed several alphabet books, each one unlike the others. 26 x 22.2 cm



**9-65.** Randolph Caldecott, illustration from *Hey Diddle Diddle*, c. 1880. Oblivious to the outlandish elopement, Caldecott's dancing dinnerware moves to a driving musical rhythm. 19.7 x 12.8 cm



**9-66.** Kate Greenaway, page from *A Apple Pie*, 1886. By leaving out the background, Greenaway simplified her page designs and focused on the figures. 26.7 x 21 cm





**9-67.** Cover of *The New Block ABC with Nursery Rhymes*, c. 1880. The playful imagery made the blocks entertaining while also serving their didactic purpose. 15 x 26 x 4 cm



**9-68.** Richard G. Tietze, poster for *Harper's Magazine*, 1883. An impressionistic quality is achieved in an illustration divided into three zones, with the middle holly area providing a background for the message while separating the images. 41 x 28 cm

He was one of the earliest Western graphic designers to be significantly influenced by the Japanese woodblock. After acquiring some Japanese prints from a British sailor in the late 1860s, Crane drew inspiration from the flat color and flowing contours. His unprecedented designs prompted numerous commissions for tapestries, stained-glass windows, wallpaper, and fabrics.

Crane remained active into the twentieth century. He played an important role in the Arts and Crafts movement, discussed in chapter 10, and had a significant impact on art and design education.

As a bank clerk in his twenties, Randolph Caldecott (1846-86) developed a passion for drawing and took evening lessons in painting, sketching, and modeling. A steady stream of freelance assignments encouraged him to move to London and turn professional at the age of twenty-six. He possessed a unique sense of the absurd, and his ability to exaggerate movement and facial expressions of both people and animals brought his work to life. Caldecott created a world where dishes and plates are personified, cats make music, children are at the center of society, and adults become servants. His humorous drawing style became a prototype for children's books and later for animated films ([Fig. 9-65](#)).

Kate Greenaway's (1846-1901) expressions of the childhood experience captured the imagination of the Victorian era. As a poet and illustrator, Greenaway created a modest, small world of childhood happiness; as a book designer, she sometimes pushed her graceful sense of page layout to innovative levels ([Fig. 9-66](#)). Silhouetted images and soft colors created pages of great charm, while the use of white space and asymmetrical balance broke with the Victorian tendency for clutter.

The clothes Greenaway designed for her models had a major influence on children's fashion design. Walter Crane, however, complained that Greenaway "overdid the big bonnet, and her little people are almost lost in their clothes." For Greenaway, childhood became an idealized fantasy world, and the Victorian love of sentiment and idealization made her an internationally renowned graphic artist whose books are still in print. ABC block games were also prevalent during the Victorian period, and retain the charm of a bygone era ([Fig. 9-67](#)).



## The rise of American editorial and advertising design

James (1795-1869) and John (1797-1875) Harper used modest savings—and their father's offer to mortgage the family farm if necessary—to launch a New York printing firm in 1817. Their younger brothers Wesley (1801-70) and Fletcher (1807-77) joined the firm in 1823 and 1825, respectively. Eighteen-year-old Fletcher Harper became the firm's editor when he became a partner, and the company's own publishing ventures grew dramatically over the decades. By midcentury, Harper and Brothers had become the largest printing and publishing firm in the world. In the role of senior editor and manager of publishing activities, Fletcher Harper shaped graphic communications in America for half a century.

Inventive book design was not a concern for most publishing firms in America and Europe, including Harper and Brothers, during most of the nineteenth century. With the rapid expansion of the reading public, and the economies resulting from new technologies, publishers focused on large press runs and modest prices. Modern-style fonts, often second-rate derivatives of Bodoni and Didot designs, were composed in workaday page layouts.

The firm opened the era of the pictorial magazine in 1850 when the 144-page *Harper's New Monthly Magazine* ([Fig. 9-68](#)) began publication with serialized English fiction and numerous woodcut illustrations created for each issue by the art staff. The monthly magazine was joined by *Harper's Weekly*, a periodical that functioned as a news magazine, in 1857. *Harper's Bazar* [sic] for women was founded in 1867, and *Harper's Young People* addressed the youth audience in 1879. *Harper's Weekly* billed itself as “a journal of civilization” and developed an elaborate division of shop labor for the rapid production of woodblocks for printing cartoons and graphic reportage based on drawings from artist/correspondents, including Thomas Nast (1840-1902).

Nast, a precociously talented artist, had switched from public school to art school after the sixth grade and began his career as a four-dollar-per-week staff illustrator for *Leslie's Weekly* when he was fifteen years old. Fletcher Harper hired him when he was twenty-two to make battlefield sketches during the Civil War. The power of his work was such that President Abraham Lincoln called Nast “the best recruiting sergeant” and General Ulysses S. Grant declared that Nast had done as much as anyone to bring the conflict to a close. Public response to Nast's work was a major factor in propelling *Harper's Weekly's* circulation from one hundred thousand to three hundred thousand copies per issue.

After the war, Nast remained with *Harper's Weekly*, where he drew his images directly on the woodblock in reverse for the craftsmen to cut. His deep social and political concerns led him to strip away detail and introduce symbols and labels for increased communicative effectiveness in his work. He has been called the father of American political cartooning. The graphic symbols Nast popularized and focused include a number of important images: Santa Claus, John Bull (as a symbol for England), the Dem\$ocratic donkey, the Republican

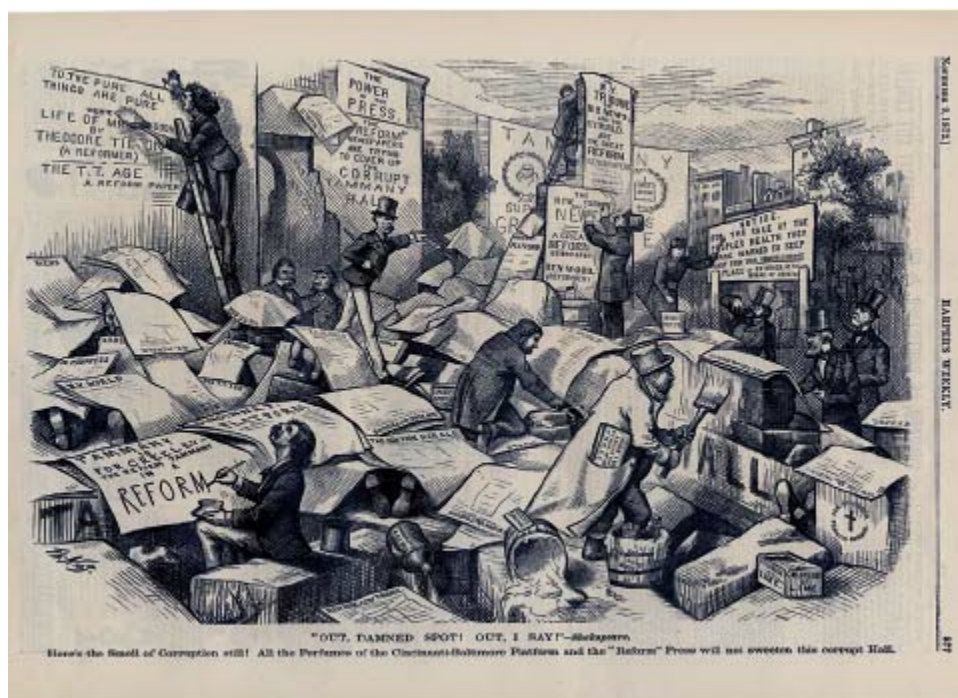
elephant, Uncle Sam, and Columbia (a symbolic female signifying democracy that became the prototype for the Statue of Liberty).

Nast also took on the governmental corruption of the political boss William Magear Tweed, who controlled New York politics from infamous Tammany Hall. Tweed claimed that he did not care what the papers wrote because voters couldn't read, but "they could sure see them damn pictures." Nast's relentless graphic attack culminated on election day in a double-page cartoon of the "Tammany tiger" loose in the Roman Colosseum, devouring liberty, while Tweed as the Roman emperor surrounded by his elected officials presided over the slaughter ([Fig. 9-69a](#)). The opposition won the election.

In 1872 Nast continued his relentless assault on Tammany Hall with a crowd of citizens hanging posters against corruption ([Fig. 9-69b](#)).



[9-69a](#). Thomas Nast, political cartoon from *Harper's Weekly*, 1871. This double-page image was posted throughout New York City on election day. 41 x 56 cm



**9-69b.** Thomas Nast, political cartoon from *Harper's Weekly*, 1872. In this cartoon depicting citizens both creating and hanging posters against Tammany Hall, the caption begins by saying, “Here’s the smell of corruption still!” 41 x 56 cm



**9-70.** Charles Dana Gibson, poster for Scribner’s, 1895. Although the exquisite beauty of the “Gibson Girls” was captured with facility and control, Gibson was unconcerned with the design of type and image as a cohesive whole. In this poster the printer added text in incompatible typefaces. 47 x 31 cm





**9-71.** Howard Pyle, illustration from *The Merry Adventures of Robin Hood*, 1883. Pyle sought authenticity in every detail of setting, props, costume, and characterization. 24.8 x 19.6 cm

After Fletcher Harper died in 1877, a more conservative editorial staff took over the magazine, leading Nast to declare, “policy always strangles individuals.” President Theodore Roosevelt recognized that Nast’s graphics helped the Republican Party, and appointed him consul general to Ecuador, where he died of yellow fever six months after his arrival.

Charles Parsons became the art editor of Harper and Brothers in 1863, and he helped raise the standard of pictorial images in the company’s publications. Parsons had a superb eye for young talent, and one illustrator he brought along was Charles Dana Gibson (1867-1944), whose images of young women ([Fig. 9-](#)



[70](#)) and square-jawed men established a canon of physical beauty in the mass media that endured for decades.

Among the many illustrators encouraged by Parsons, Howard Pyle (1853-1911) had the broadest influence. Pyle's own work and remarkable gifts as a teacher made him the major force that launched the period called the golden age of American illustration. Spanning the decades from the 1890s until the 1940s, this period in the history of visual communications in America was largely dominated by the illustrator. Magazine art editors selected the illustrators, whose work overshadowed rather routine typographic formats. Advertising layouts often served as guides for the illustrator, indicating how much room to leave for the type.

Pyle published over 3,300 illustrations and two hundred texts ranging from simple children's fables to his monumental four-volume *The Story of King Arthur and His Knights*. The meticulous research, elaborate staging, and historical accuracy of Pyle's work ([Fig. 9-71](#)) inspired a younger generation of graphic artists to carry forward the tradition of realism in America.

The impact of photography, the new communications tool, on graphic illustration can be traced in Howard Pyle's career, which evolved with the new reproduction technologies. He was twenty-three years old when he received his first illustration commission from *Scribner's Monthly* in 1876. As with most magazine and newspaper illustration of the time, this ink-line drawing was turned over to a wood engraver to be cut into a relief block that could be locked in place with type and printed by letterpress.

A decade later, in 1887, Pyle was thirty-four years old when he received his first commission for a tonal illustration. The new photomechanical halftone process made possible the conversion of the blacks, whites, and grays in Pyle's oil and gouache painting into minute black dots that were blended by the human eye to produce the illusion of continuous tone. In addition to this process's impact upon engravers, illustrators were faced with the need either to shift from pen-and-ink art to tonal, painted illustrations or to face a dwindling market for their work.

Another advance occurred for Pyle in 1893, when the forty-year-old illustrator created his first two-color illustration. The image was printed from two halftone plates. One impression was in black ink and the other—shot with a filter—separated the red tones from the blacks and grays. This plate was inked with a red ink closely matched to Pyle's red paint. Four years later, in 1897, Pyle had a first opportunity to apply his spectacular sense of color to a full-color illustration assignment. This image was printed by the developing four-color process system. All of Pyle's full-color illustrations were painted during the fourteen years before his death.

*Harper's Weekly's* leading competitors in the magazine field were the *Century* magazine (1881-1930) and *Scribner's Monthly* (1887-1939). All three of these major periodicals were printed by the printing firm of Theodore Low De Vinne (1824-1914). De Vinne and his staff gave a quiet, dignified, but rather dry layout to all three. In the *Century*, for example, text was set in two columns of ten-point type, and the wood engravings were dropped in adjacent to the

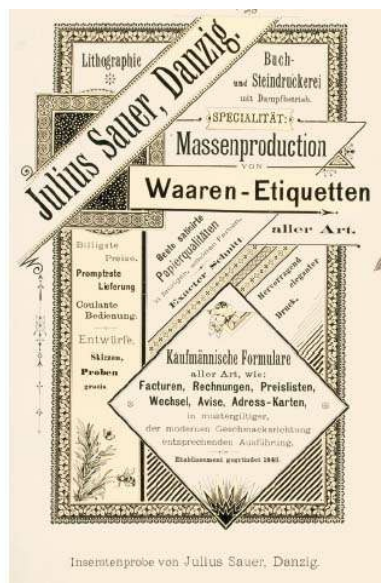
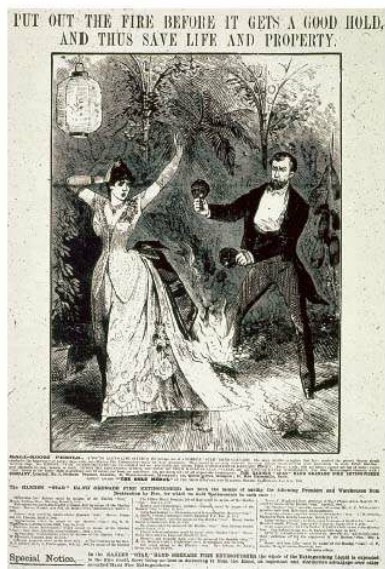
appropriate copy. Article titles were merely set in twelve-point all capitals, and centered above the beginning page of the article. De Vinne was dissatisfied with the thin modern typefaces first used in this magazine, so he commissioned type designer Linn Boyd Benton to cut a blacker, more readable face, slightly extended with thicker thin strokes and short slab serifs. Now called Century, this unusually legible style is still widely used today. Its large x-height and slightly expanded characters have made it very popular for children's reading matter.

The rising tide of literacy, plunging production costs, and the growth of advertising revenues pushed the number of newspapers and magazines published in the United States from eight hundred to five thousand between 1830 and 1860. During the 1870s magazines were used extensively for general advertising.

Closely bound to the growth of magazines was the development of advertising agencies. In 1841, Volney Palmer of Philadelphia established the predecessor to the modern advertising agency. The advertising agency as a consulting firm with an array of specialized skills was pioneered by another Philadelphia advertising agent, N. W. Ayer and Son. In 1875 Ayer gave his clients an open contract that allowed them access to the real rates publications were charging the agencies. Then he received an additional percentage for placing the advertisements. In the 1880s Ayer provided services clients were not equipped to perform and publishers did not offer, such as copywriting. By the end of the century he was well on the way toward offering a complete spectrum of services: copywriting, art direction, production, and media selection.

Many of the conventions of persuasive selling were developed during the last two decades of the nineteenth century. Advertisements from the English, American, and German periodicals of the period demonstrate some of these techniques ([Fig. 9-72](#)). The design of these pages shows that Victorian advertising pages were created with little concern for a total design. By the end of the century, magazines, including *Cosmopolitan* and *McClure's*, were carrying over a hundred pages of advertisements in each monthly issue. Frequently, an engraved illustration would have type set above or below it, and often engravers adopted the prevalent practice of chromolithography, superimposing lettering on top of a pictorial image.

On 20 June 1877, the Pictorial Printing Company of Chicago launched a new graphic format when the first issue of the *Nickel Library* hit newsstands throughout America. Called nickel novels or story papers, the weekly publications in this series had action-filled covers interpreting tales of the Civil War and the Western frontier. The typical format was sixteen to thirty-two pages, set with two to four type columns per page. The 20.3 by 30.5 centimeter page size allowed the artists to create pictures that made a strong visual impact on the news dealer's shelf.







**9-72.** Victorian advertisements, 1880-90. This potpourri ranges from small typographic ads to full-page ads with dominant illustrations. Various sizes





**9-73.** Herman Ihlenburg, typeface designs. These typeface designs demonstrate the Victorian tendency for complexity. Various sizes



**9-74.** John F. Cumming, typeface designs. The bottom two typefaces show a marked shift in Cumming's design approach under the influence of the Kelmscott Press (see pp. 192-195). Various sizes



**9-75.** Trademark for Moss Engraving Company, 1872. Graphic complexity and slogans often embellished Victorian trademarks. Various sizes

## Victorian typography

As the Victorian era progressed, the taste for ornate elaboration became a major influence on typeface and lettering design. Early nineteenth-century elaborated types were based on letterforms with traditional structure. Shadows, outlines, and embellishments were applied while retaining the classical letter structure. In the second half of the century, advances in industrial technology permitted metal-type foundries to push elaboration, including the fanciful distortion of basic letterforms, to an extreme degree. To produce more intricate types, punch cutters cut their designs in soft metal and then electroplated them to make a harder punch able to stamp the design into a brass matrix. Chromolithography, with its uninhibited lettering, was a major source of inspiration for foundries and letterpress printers seeking to maintain their share of a fiercely competitive graphic-arts industry.

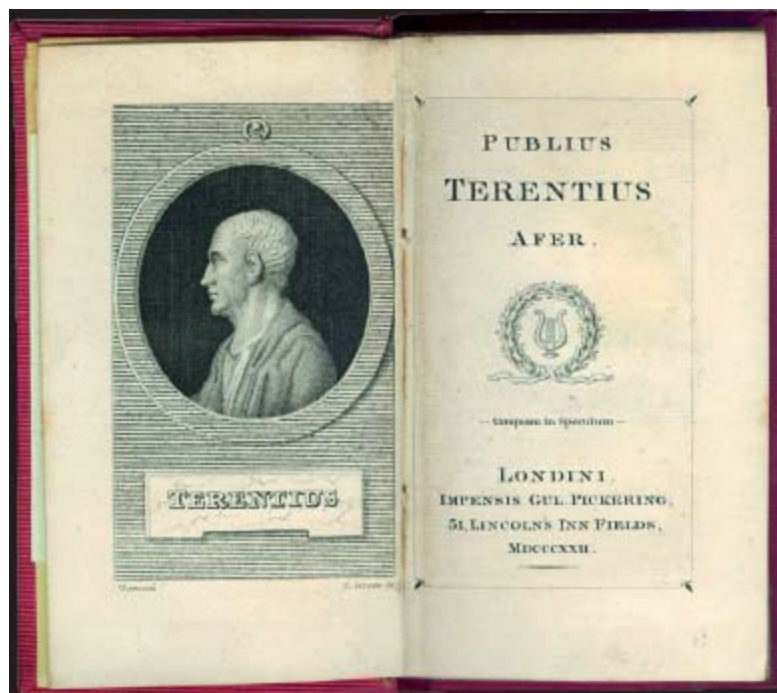
Berlin-born Herman Ihlenburg (b. 1843) was a major Victorian typeface designer who spent most of his career from 1866 until after the turn of the century with the MacKellar, Smiths & Jordan foundry in Philadelphia, which became a major component of the American Type Founders Company when the monopoly was formed in 1892. MacKellar, Smiths & Jordan played a significant role in the design and production of Victorian display typefaces, and Ihlenburg was a leading member of their design staff. Before the end of the century he designed over eighty display typefaces and cut punches for over thirty-two thousand typographic characters. This is all the more remarkable in light of the extreme complexity of many of his designs ([Fig. 9-73](#)).

John F. Cumming (b. 1852) designed numerous elaborated typefaces for the Dickinson Type Foundry in Boston ([Fig. 9-74](#)), but the passion for ornate Victorian typefaces began to decline in the 1890s, yielding to a revival of classical typography, inspired by the English Arts and Crafts movement (see chapter 10). Cumming rode the tides of change and designed faces derivative of Arts and Crafts designs.

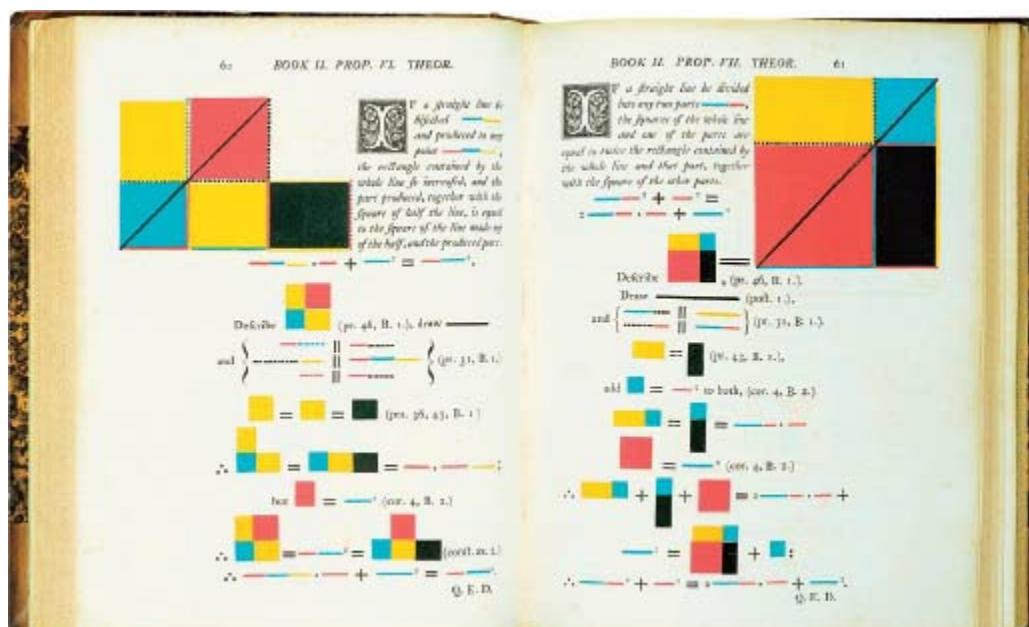
Outlandish and fantasy lettering enjoyed great popularity, and many trademarks of the era reflect the Victorian love of ornamental complexity ([Fig. 9-75](#)). Typographic purists view the typeface designs of Ihlenburg, Cumming, and their contemporaries as aberrations in the evolution of typography, a commercial venture intended to give advertisers novel visual expressions to garner attention for their messages while providing foundries with a constant stream of original new typefaces to sell to printers.

The popular graphics of the Victorian era stemmed not from a design philosophy or artistic convictions but from the prevalent attitudes and sensibilities of the period. Many Victorian design conventions could still be found during the early decades of the twentieth century, particularly in commercial promotion.

## 10 The Arts and Crafts Movement and Its Heritage

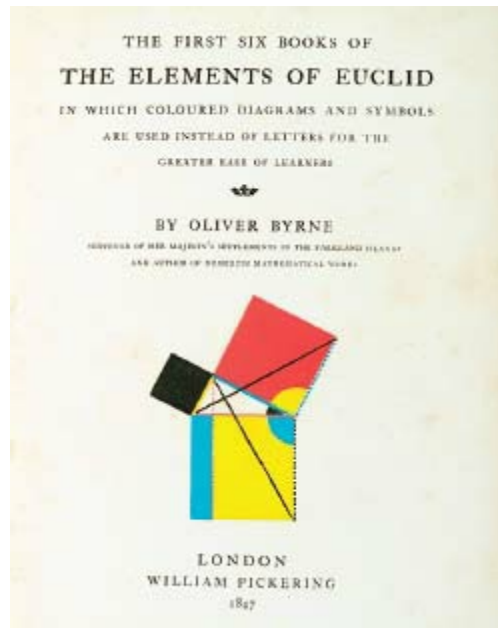


**10-1.** William Pickering, title page for *Publius Terentius Afer*, 1822. Part of the Diamond Classics, a series of miniature books produced by Pickering from 1820 to 1826. These were set in the minuscule Diamond type especially produced for this series by Charles Corrall. 9 x 5 cm



**10-2.** William Pickering, pages from *The Elements of Euclid*, 1847. Although the ornate initial letters connected this book to the past, its revolutionary layout was far ahead of its time. 24.2 x 19.7 cm





**10-3.** William Pickering, title page from *The Elements of Euclid*, 1847. A system of color coding brought clarity to the teaching of geometry. 24.2 x 19.7 cm

Over the course of the nineteenth century, the quality of book design and production declined, with a few notable exceptions, such as the books by the English publisher William Pickering (1796-1854). At age fourteen Pickering apprenticed to a London bookseller and publisher; at age twenty-four he established his own bookshop specializing in old and rare volumes. Shortly thereafter, Pickering, with his deep love of books and outstanding scholarship, began a publishing program. Pickering played an important role in the separation of graphic design from printing production. His passion for design led him to commission new woodblock ornaments, initials, and illustrations. He maintained control over the format design, type selection, illustrations, and all other visual considerations.

Pickering's books were produced by printers who worked under his close personal supervision. A cordial working relationship between publisher/designer and printer was established by Pickering and Charles Whittingham (1795-1876) of the Chiswick Press. Whittingham's excellent craftsmanship complemented Pickering's demands for quality. In books of prose and poetry, such as Pickering's fifty-three-volume series *Aldine Poets*, his designs moved toward classic simplicity. In collaboration with Whittingham, Pickering revived Caslon types, which he loved for their straightforward legibility. The *Diamond Classics*, a series of miniature books produced by Pickering from 1820 to 1826, were set in the minuscule Diamond type produced by Charles Corral (Fig. 10-1).

Pickering's edition of Oliver Byrne's *The Elements of Euclid* (Figs. 10-2 and 10-3) is a landmark of Victorian book design. Diagrams and symbols are printed in brilliant primary colors with woodblocks; color replaced traditional alphabet labeling to identify the lines, shapes, and forms in the geometry lessons. The book's author claimed that with his approach, geometry could be learned in one-third the time needed with traditional textbooks, and that the learning was more

permanent. The dynamic color and crisp structures anticipate geometric abstract art of the twentieth century.

In spite of the efforts of Pickering and others, the decline in book design continued until late in the century, when a book-design renaissance began. This revival—which first treated the book as a limited-edition art object and then influenced commercial production—was largely a result of the Arts and Crafts movement, which flourished in England during the last decades of the nineteenth century as a reaction against the social, moral, and artistic confusion of the Industrial Revolution. Design and a return to handicraft were advocated, and the “cheap and nasty” mass-produced goods of the Victorian era were abhorred. The leader of the English Arts and Crafts movement, William Morris (1834-96), called for a fitness of purpose, truth to the nature of materials and methods of production, and individual expression by both designer and worker.



**10-4.** Cabinet design for Morris and Company, 1861. Gracing the cabinet are paintings by Ford Madox Brown, Edward Burne-Jones, and Dante Gabriel Rossetti, which illustrate the honeymoon of the fifteenth-century Italian king René of Anjou. The structure and ornamental carving allude to design from the medieval era.



**10-5.** William Morris, Rose fabric design, 1883. Detail

The writer and artist John Ruskin (1819-1900) inspired the philosophy of this movement. Asking how society could “consciously order the lives of its members so as to maintain the largest number of noble and happy human beings,” Ruskin rejected the mercantile economy and pointed toward the union of art and labor in service to society, as exemplified in the design and construction of the medieval Gothic cathedral. He called this the social order that Europe must “regain for her children.” According to Ruskin, a process of separating art and society had begun after the Renaissance. Industrialization and technology caused this gradual severance to reach a critical stage, isolating the artist. The consequences were eclectic borrowing from historical models, a decline in creativity, and design by engineers without aesthetic concern. Underlying Ruskin’s theories was his fervent belief that beautiful things were valuable and useful precisely because they were beautiful. In addition, Ruskin became concerned for social justice, advocating improved housing for industrial workers, a national education system, and retirement benefits for the elderly.

Among the artists, architects, and designers who embraced a synthesis of Ruskin’s aesthetic philosophies and social consciousness, William Morris is a pivotal figure in the history of design. The eldest son of a wealthy wine importer,



Morris grew up in a Georgian mansion on the edge of Epping Forest, where the near-feudal way of life, ancient churches and mansions, and beautiful English countryside made a profound impression on him. In 1853 he entered Exeter College, Oxford, where he began his lifelong friendship with Edward Burne-Jones (1833-98). Both planned to enter the ministry, and their wide reading included medieval history, chronicles, and poetry. Writing became a daily activity for Morris, who published his first volume of poems at age twenty-four. Throughout his career he produced a steady flow of poetry, fiction, and philosophical writings, which filled twenty-four volumes when his daughter May (1862-1938) published his collected works after his death.

While traveling in France on a holiday in 1855, Morris and Burne-Jones decided to become artists instead of clergymen. After graduation Morris entered the Oxford architectural office of G. E. Street, where he formed a close friendship with his supervisor, the young architect Philip Webb (1831-1915). Morris found the routine of an architectural office stifling and dull, so in the fall of 1856 he left architecture and joined Burne-Jones in the pursuit of painting. Because Morris's family estate provided an ample income of nine hundred pounds a month, he could follow his ideas and interests wherever they led. The two artists fell under the influence of the Pre-Raphaelite painter Dante Gabriel Rossetti (1828-82). Morris struggled with his romantic paintings of medieval pageantry but was never fully satisfied with his work. He married his hauntingly beautiful model, Jane Burden, daughter of an Oxford stableman, and during the process of establishing their home, began to find his design vocation.

Red House, designed for them by Philip Webb, is a landmark in domestic architecture. Instead of featuring rooms in a rectangular box behind a symmetrical façade, the house had an L-shaped plan that grew out of functional interior space planning. When it came time to furnish the interior, Morris suddenly discovered the appalling state of Victorian product and furniture design. Over the next several years he designed and supervised the execution of furniture, stained glass, and tapestries for Red House.

As a result of this experience, Morris joined with six friends in 1861 to establish the art-decorating firm of Morris, Marshall, Faulkner and Company. Growing rapidly, the firm established London showrooms and began to assemble teams of craftsmen that eventually included furniture and cabinetmakers ([Fig. 10-4](#)), weavers and dyers, stained glass fabricators, and potters and tile makers. Morris proved to be a brilliant two-dimensional pattern designer. He created over five hundred pattern designs for wallpapers, textiles, carpets, and tapestries. His 1883 fabric design "Rose" ([Fig. 10-5](#)) demonstrates his drawing fluency and close study of botany; his willowy patterns wove decorative arabesques of natural forms. A similarly large number of stained glass windows were created under his supervision. Medieval arts and botanical forms were his main inspirations. The firm reorganized in 1875 as Morris and Company, with Morris as the sole owner.

Deeply concerned about the problems of industrialization and the factory system, Morris tried to implement Ruskin's ideas: the tastelessness of mass-produced goods and the lack of honest craftsmanship might be addressed by a reunion of art with craft. Art and craft might combine to create beautiful objects,



from buildings to bedding; workers might find joy in their work once again, and the man-made environment—which had declined in industrial cities of squalid, dismal tenements filled with tacky manufactured goods—could be revitalized.

A moral concern over the exploitation of the poor led Morris to embrace socialism. Dismay over the wanton destruction of architectural heritage motivated him to found the Society for the Protection of Ancient Buildings, also called Anti-Scrape. Disgust at the false and misleading claims of advertising caused him to become involved in the Society for Checking the Abuses of Public Advertising, which confronted offenders directly.

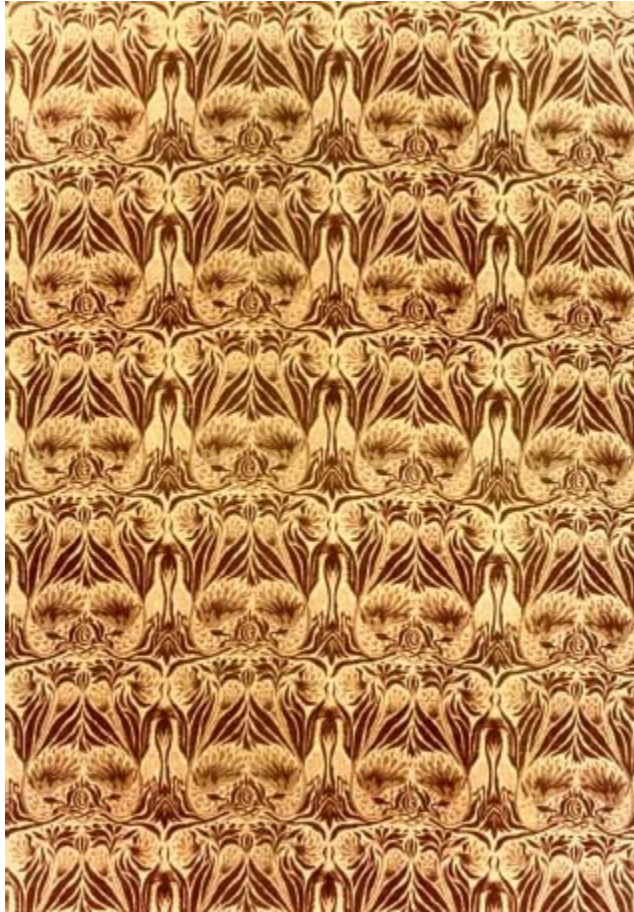
During the 1880s and 1890s the Arts and Crafts movement was underpinned by a number of societies and guilds that sought to establish democratic artistic communities united for the common good. These ranged from exhibition cooperatives to communes based on socialist and religious ideals.

## The Century Guild

A twenty-six-year-old architect, Arthur H. Mackmurdo (1851-1942), met William Morris and was inspired by his ideas and accomplishments in applied design. On trips to Italy in 1878 and 1880, Mackmurdo filled his sketchbooks with studies of Renaissance architectural structure and ornament in addition to extensive drawings of botanical and other natural forms. Back in London, Mackmurdo led a youthful group of artists and designers who banded together in 1882 to establish the Century Guild. The group included designer/illustrator Selwyn Image (1849-1930) and designer/writer Herbert P. Horne (1864-1916). The goal of the Century Guild was “to render all branches of art the sphere, no longer of the tradesman, but of the artist.” The design arts were to be elevated to “their rightful place beside painting and sculpture.” The group evolved a new design aesthetic as Mackmurdo and his friends, who were about two decades younger than Morris and his associates, incorporated Renaissance and Japanese design ideas into their work. Their designs provide one of the links between the Arts and Crafts movement and the floral stylization of art nouveau.



**10-6.** Arthur H. Mackmurdo, title page for *Wren's City Churches*, 1883. Mackmurdo's plant forms are stylized into flamelike, undulating rhythms that compress the negative space between them. This establishes a positive and negative interplay between black ink and white paper. 38.9 x 30.1 cm



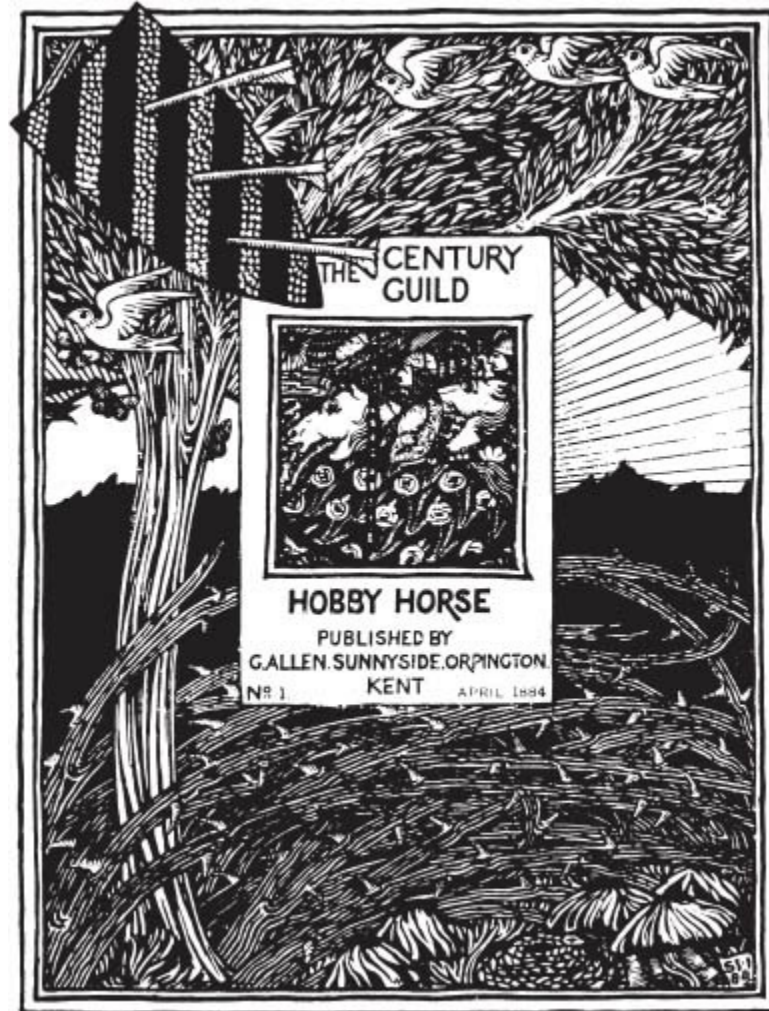
**10-7.** Arthur H. Mackmurdo, detail of peacock design, 1883. Mackmurdo applied forms and images similar to those on his famous title page to this printed cotton fabric. Detail



**10-8.** Arthur H. Mackmurdo, trademark for the Century Guild, 1884. Flame, flower, and initials are compressed and tapered into proto-art nouveau forms.



**10-9.** Arthur H. Mackmurdo, design element from *Hobby Horse*, 1884. The design is a reversal of the title-page design (see [Fig. 10-6](#)), for the stylized plant forms, undulating rhythms, animation of the space, and visual tension between positive and negative spaces are created by white forms on a black field instead of black forms on a white field.



**10-10.** Selwyn Image, title page to the *Century Guild Hobby Horse*, 1884. Packing it with detail, Image designed a “page within a page” that reflects the medieval preoccupation of the Arts and Crafts movement. 30.5 x 23 cm





**10-11.** Selwyn Image, woodcut from *Hobby Horse*, 1886. The potential of shape and pattern as visual means to express thought and feeling is realized in this graphic elegy for illustrator/engraver Arthur Burgess. A black bird flies toward the sun over mournful downturned tulips that hover above flaming leaves.

Featuring the work of guild members, the *Century Guild Hobby Horse* began publication in 1884 as the first finely printed magazine devoted exclusively to the visual arts. The medieval passions of the Arts and Crafts movement were reflected in the graphic designs of Image and Horne. However, several designs contributed by Mackmurdo have swirling organic forms that are pure art nouveau in their conception and execution. The 1883 title page for his book *Wren's City Churches* (Fig. 10-6) was followed by fabric designs (Fig. 10-7), the Century Guild trademark (Fig. 10-8), and *Hobby Horse* graphics (Fig. 10-9). In retrospect, these look like seminal innovations that could have launched a movement, but the designs were born before their time. Mackmurdo did not explore this direction further, and art nouveau did not explode into a movement until the following decade.

*Hobby Horse* (Figs. 10-10 and 10-11), which sought to proclaim the philosophy and goals of the Century Guild, was produced with painstaking care under the tutelage of Sir Emery Walker (1851-1933), the master printer and typographer at the Chiswick Press (Fig. 10-12). Its careful layout and typesetting, handmade paper, and intricate woodblock illustrations made it the harbinger of the growing Arts and Crafts interest in typography, graphic design, and printing.

Mackmurdo, in addition to anticipating art nouveau, was a forerunner of the private press movement and the renaissance of book design. This private press movement should not be confused with amateur or hobby presses. Rather, it was a design and printing movement advocating an aesthetic concern for the design and production of beautiful books. It sought to regain the design standards, high-quality materials, and careful workmanship of printing that existed before the Industrial Revolution.

*Hobby Horse* was the first 1880s periodical to introduce the British Arts and Crafts viewpoint to a European audience and to treat printing as a serious design form. Mackmurdo later recounted how he showed William Morris a copy of *Hobby Horse* and discussed with him the difficulties of typographic design, including the problems of proportions and margins, letterspacing and leading between lines, choosing paper, and typefaces. Reportedly Morris was filled with enthusiasm about the possibilities of book design as he admired the well-crafted typographic pages, generous margins, wide line spacing, and meticulous printing alive with hand-cut woodblock illustrations, head and tailpieces, and ornamented capitals. Original etchings and lithographs were printed as fine plates and bound into the quarterly issues.

In an article entitled “On the Unity of Art” in the January 1887 issue of *Hobby Horse*, Selwyn Image passionately argued that all forms of visual expression deserved the status of art. He suggested that “the unknown inventor of patterns to decorate a wall or a water-pot” who “employs himself in representing abstract lines and masses” deserves equal claim to being called an artist as the painter Raphael, who represented “the human form and the highest human interests.” He chided the Royal Academy of Art by recommending that its name be changed to the Royal Academy of Oil Painting because it was so limited relative to the total range of art and design forms. In perhaps the most prophetic observation of the decade, Image concluded, “For when you begin to realize, that all kinds of invented Form, and Tone, and Colour, are alike true and honorable aspects of Art, you see something very much like a revolution looming ahead of you.”

Although it received ample commissions, the Century Guild disbanded in 1888. Emphasis had been upon collaborative projects, but the members became more preoccupied with their individual work. Selwyn Image designed typefaces, innumerable illustrations, mosaics, stained glass, and embroidery. Mackmurdo focused on social politics and the development of theories to reform the monetary system, and Herbert Horne designed books with classic simplicity and restraint ([Fig. 10-13](#)). His educational background had included typesetting, and his layouts have a precise sense of alignment, proportion, and balance.

## The Kelmscott Press

A number of groups and individuals concerned with the craft revival combined to form the Art Workers Guild in 1884. The guild's activities were expanded in 1888, when a splinter group formed the Combined Arts Society, elected Walter Crane as its first president, and planned to sponsor exhibitions. By the October 1888 opening of the first exhibition, the name had been changed to the Arts and Crafts Exhibition Society. Early exhibitions featured demonstrations and lectures. In 1888 these included William Morris on tapestry weaving, Walter Crane on design, and Emery Walker on book design and printing. In his lecture on 15 November, Walker showed lantern slides of medieval manuscripts and incunabula type design. Advocating a unity of design, Walker told his audience, "The ornament, whatever it is, picture or pattern-work, should form part of the page, should be part of the whole scheme of the book." Walker considered book design similar to architecture, for only careful planning of every aspect—paper, ink, type, spacing, margins, illustration, and ornament—could result in a design unity.

As Morris and Walker, who were friends and neighbors, walked home together after the lecture that autumn evening, Morris resolved to plunge into typeface design and printing. This was a possibility he had considered for some time, and he began work on his first typeface design that December. Incunabula typefaces were photographically enlarged to five times their original size so that he could study their forms and counterforms. His decision to tackle graphic design and printing is not surprising, for he had long been interested in books. His library included some magnificent medieval manuscripts and incunabula volumes. Earlier, Morris had made a number of manuscript books, writing the text in beautifully controlled scripts and embellishing them with delicate borders and initials with flowing forms and soft, clear colors.

Morris named his first typeface Golden, because his original plan was to print *The Golden Legend*, by Jacobus de Voragine, as his first book, working from William Caxton's translation. Golden was based on the Venetian roman faces designed by Nicolas Jenson between 1470 and 1476 (see Fig. 7-2). Morris studied large photographic prints of Jenson's letterforms and then drew them over and over. Punches were made and revised for the final designs, which captured the essence of Jenson's work but did not slavishly copy it. Typefounding of Golden began in December 1890. Workmen were hired, and an old handpress rescued from a printer's storeroom was set up in a rented cottage near Kelmscott Manor in Hammersmith, which Morris had purchased as a country home. Morris named his new enterprise Kelmscott Press ([Fig. 10-14](#)), and its first production was *The Story of the Glittering Plain*, by William Morris, with illustrations by Walter Crane ([Fig. 10-15](#); see also [Fig. 10-20](#)). Initially, twenty copies were planned, but as word of the enterprise spread, Morris was persuaded to increase the press run to two hundred copies on paper and six on vellum. From 1891 until the Kelmscott Press disbanded in 1898, two years after Morris's death, over eighteen thousand volumes of fifty-three different titles were produced ([Fig. 10-16](#)).

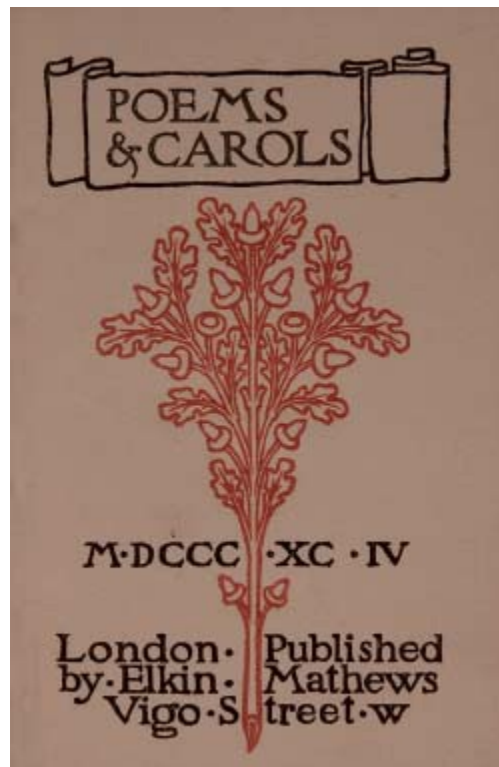
Careful study of the incunabula Gothic types of Peter Schoeffer (see Fig. 5-16), Anton Koberger (see Figs. 6-9 through 6-17), and Günther Zainer (see Figs. 6-3 and 6-4) informed Morris's design of Troy, the remarkably legible blackletter typeface designed for *The Story of the Glittering Plain*. Morris made the characters wider than most Gothic types, increased the differences between similar characters, and made the curved characters rounder. A smaller version of Troy, called Chaucer, was the last of Morris's three typeface designs. These stirred a renewed interest in Jenson and Gothic styles and inspired a number of other versions in Europe and America.

The Kelmscott Press was committed to recapturing the beauty of incunabula books. Meticulous hand-printing, handmade paper, handcut woodblocks, and initials and borders similar to those used by Ratdolt turned the picturesque cottage into a time machine swinging four centuries into the past. The book became an art form.

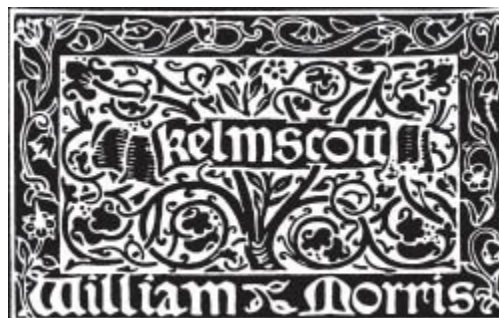


**10-12.** Herbert Horne, trademark for the Chiswick Press, 1895. The Aldine dolphin joined a heraldic lion on the press's emblem.

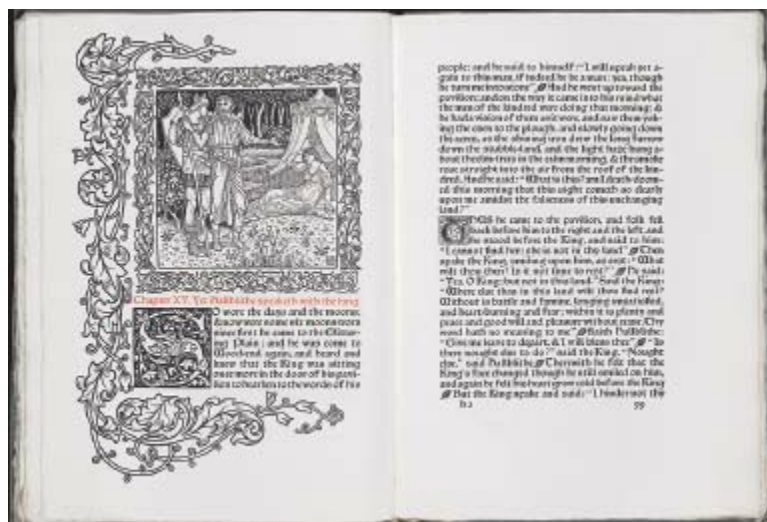




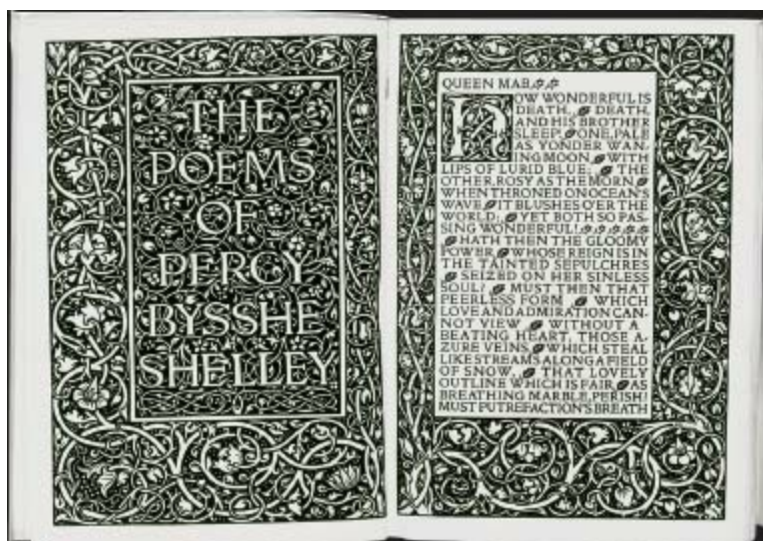
**10-13.** Herbert Horne, cover for *Poems and Carols*, by Selwyn Image, 1904. As in all of his book designs, Horne achieves a superb harmony between type and illustration. 15.9 x 10.2 cm



**10-14.** William Morris, trademark for the Kelmscott Press, 1892.



**10-15.** William Morris (designer) and Walter Crane (illustrator), page spread for *The Story of the Glittering Plain*, 1894. Operating on his compulsion to ornament the total space, Morris created a luminous range of contrasting values. 28.6 x 21 cm



**10-16.** William Morris, title page spread from *The Works of Percy Bysshe Shelly*, 1895. The elaborate border decoration is similar to that for *The Story of the Glittering Plain*, yet the overall page design is more structured. 21.2 x 15.3 cm

The Kelmscott design approach was established in its early books. William H. Hooper (1834-1912), a master craftsman lured from his retirement to work at the press, engraved decorative borders and initials designed by Morris on wood. These have a wonderful visual compatibility with Morris's types and woodblock illustrations cut from drawings by Burne-Jones, Crane, and C. M. Gere (1869-1957). Morris designed 644 blocks for the press, including initials, borders, frames, and title pages. First he lightly sketched the main lines in pencil; then, armed with white paint and black ink, he worked back and forth, painting the background in black and, over it, the pattern in white. The entire design would be developed through this fluid process, for Morris believed that meticulous copying of a preliminary drawing squeezed the life from a work.

The outstanding volume from the Kelmscott Press is the ambitious 556-page *Works of Geoffrey Chaucer* (**Figs. 10-17 through 10-19**). Four years in the making, the Kelmscott Chaucer has eighty-seven woodcut illustrations from drawings by Burne-Jones and fourteen large borders and eighteen smaller frames around the illustrations cut from designs by Morris. In addition, Morris designed over two hundred initial letters and words for use in the Kelmscott Chaucer, which was printed in black and red in large folio size, 425 copies on paper and 13 on vellum. On 2 June 1896, the bindery delivered the first two copies. One was for Burne-Jones, the other for Morris. Four months later, on 3 October, William Morris died at age sixty-two.

The paradox of William Morris is that as he sought refuge in the handicraft of the past, he developed design attitudes that charted the future. His call for workmanship, truth to materials, making the utilitarian beautiful, and fitness of

design to function are attitudes adopted by succeeding generations who sought to unify not art and craft but art and industry. Morris taught that design could bring art to the working class, but the exquisite furnishings of Morris and Company and the magnificent Kelmscott books were available only to the wealthy.

The influence of William Morris and the Kelmscott Press upon graphic design, particularly book design, was evidenced not just in the direct stylistic imitation of the Kelmscott borders, initials, and typesets; Morris's concept of the well-made book, his beautiful typeface designs based on earlier models, and his sense of design unity, with the smallest detail relating to the total concept, inspired a whole new generation of book designers ([Fig. 10-20](#)). Early in his career, the American printer and type historian Daniel Berkeley Updike (1860-1941) was an ardent admirer of the Kelmscott Press. This is apparent in the 1896 Merrymount Press edition of the *Altar Book* ([Fig. 10-21](#)). The typeface (which Updike named *Merrymount*, after his press), initials, and borders were all designed by Bertram Grosvenor Goodhue (1869-1924). Published in 1922, Updike's *Printing Types: Their History, Forms and Use* continues to be one of the primary sources on this subject.



[10-17](#). William Morris, title page spread from *The Works of Geoffrey Chaucer*, 1896. 42 x 28 cm





**10-18.** William Morris, pages 18 and 19 from *The Works of Geoffrey Chaucer*, 1896. Beautiful pages of texture and tone contain an order and clarity that make the author's words legible and accessible. 42 x 28 cm



**10-19.** William Morris, pages 114 and 115 from *The Works of Geoffrey Chaucer*, 1896. A system of types, initials, borders, and illustrations were combined to create the dazzling Kelmscott style. 42 x 28 cm





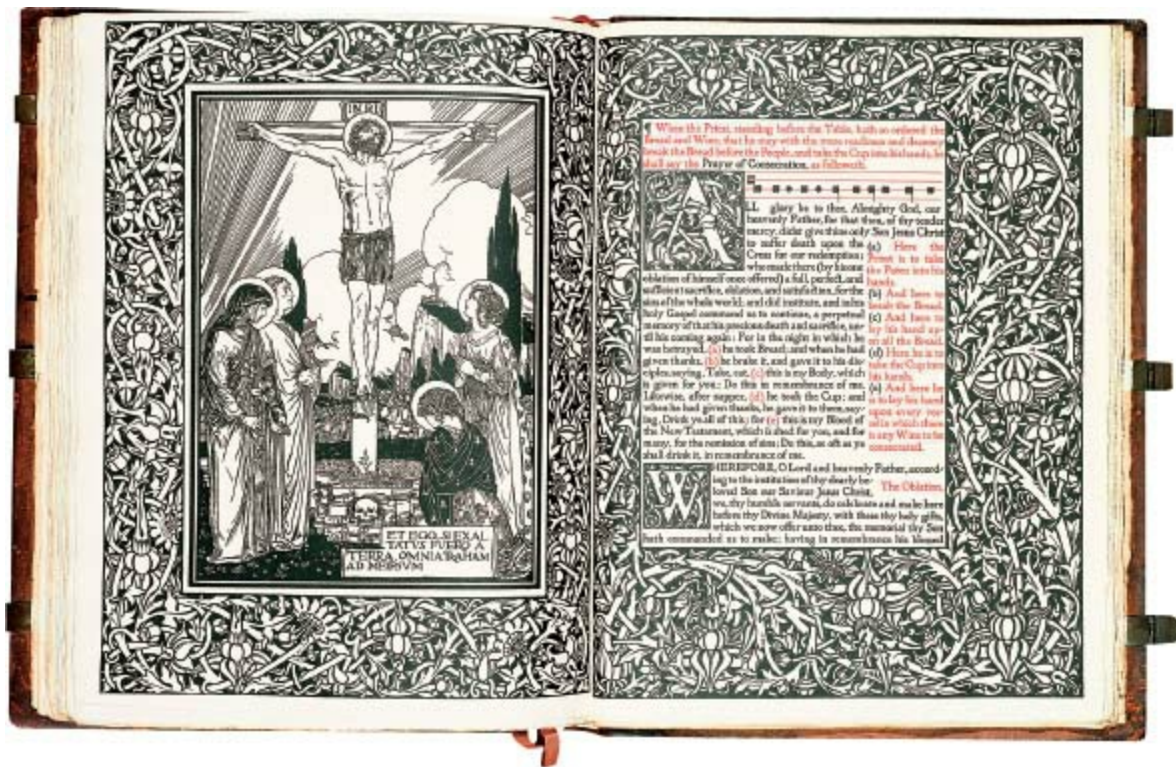
**10-20.** Walter Crane, layout sketches from *The Bases of Design*, 1898. Crane used these sketches to demonstrate the relationship of two pages that form a double-page unit, and how the margins can be used for decorative effect.

Ironically, Morris, the crusader for handicraft, became the inspiration for a revival of fine book design that filtered into commercial printing. The complexity of Morris's decorations tends to draw attention away from his other accomplishments. His books achieved a harmonious whole, and his typographic pages—which formed the overwhelming majority of the pages in his books—were conceived and executed with readability in mind. Morris's searching reexamination of earlier typestyles and graphic design history touched off an energetic redesign process that resulted in a major improvement in the quality and variety of fonts available for design and printing.

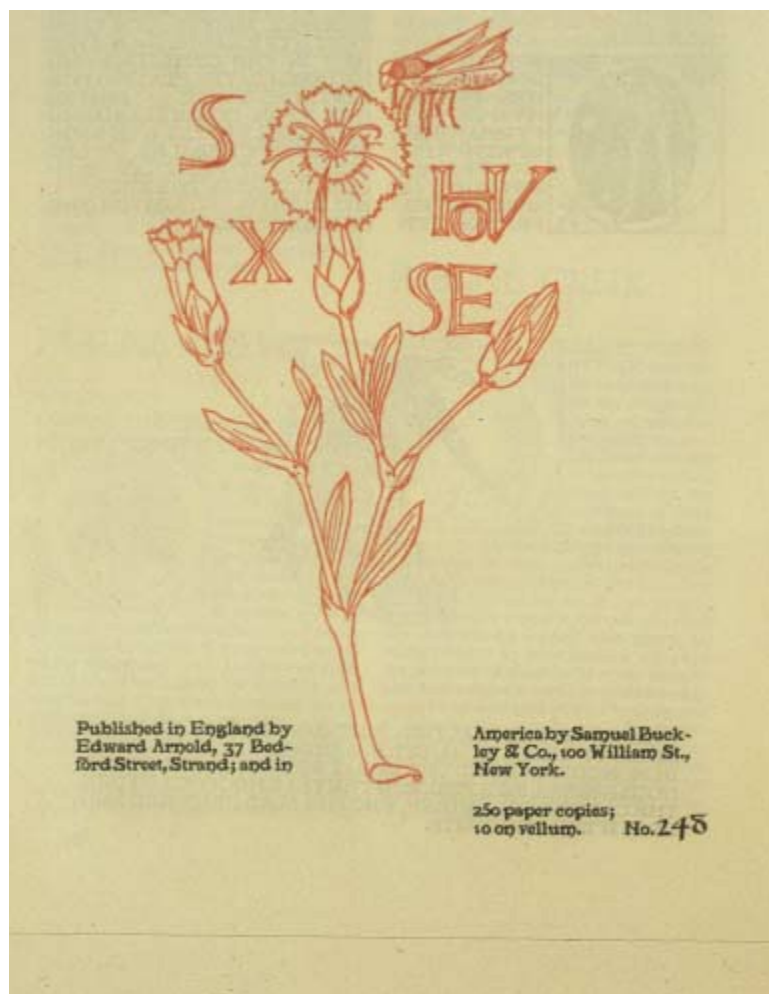
One final irony is that while Morris was returning to printing methods of the incunabula period, he used initials, borders, and ornaments that were modular, interchangeable, and repeatable. A basic aspect of industrial production was applied to the printed page.

## The private press movement

Architect, graphic designer, jeweler, and silversmith, the indefatigable Charles R. Ashbee (1863-1942) founded the Guild of Handicraft in 1888 with three members and only fifty pounds British sterling as working capital. Although William Morris was dubious and threw “a great deal of cold water” upon Ashbee’s plan, the guild met with unexpected success in its endeavors. Its School of Handicraft unified the teaching of design and theory with workshop experience. Ashbee sought to restore the holistic experience of apprenticeship, which had been destroyed by the subdivision of labor and machine production. About seven hundred students received a dualistic education with practical skill development supplemented by readings from Ruskin and the study of the application of art principles to materials. Able neither to secure state support nor to compete with the state-aided technical schools, the School of Handicraft finally closed on 30 January 1895.

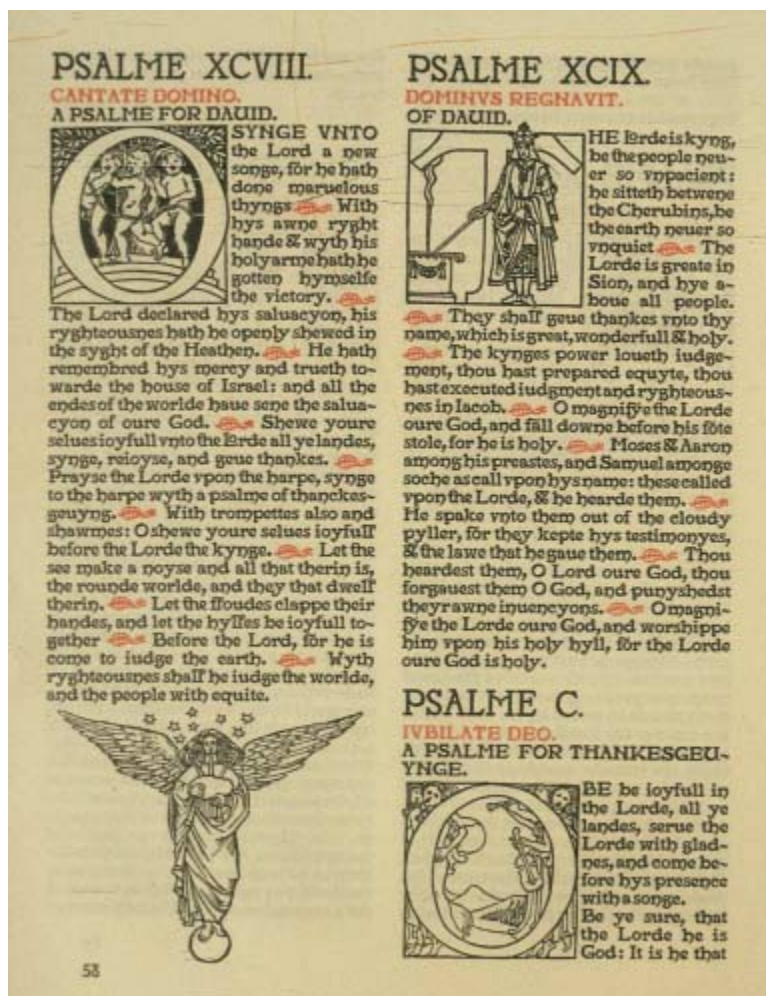


**10-21.** Daniel Berkeley Updike, pages from the *Altar Book*, Merrymount Press, 1896. Updike’s *Altar Book* openly displays his admiration for the Kelmscott Press. The book uses Merrymount typeface, initials, and borders, which were designed by Bertram Grosvenor Goodhue. 39.3 x 30.5 cm



**10-22.** Charles R. Ashbee, the Essex House Press emblem, c. 1902. This full-page woodcut, metaphorically relating the Guild of Handicraft with a bee seeking a flower, appears on the colophon page of the Essex House Psalter.





**10-23.** Charles R. Ashbee, page from the Essex House Psalter, 1902. Hand-cut woodblock initials, calligraphic type, handmade paper, and handpress printing combine to recreate the quality of the incunabula. 50.4 x 37.3 cm



**10-24.** T. J. Cobden-Sanderson and Emery Walker, pages from the Doves Press Bible, 1903. This book's purity of design and flawless perfection of craft have



seldom been equaled. 33.7 x 23.5 cm

The Guild of Handicraft, on the other hand, flourished as a cooperative where workers shared in governance and profits. It was inspired by both socialism and the Arts and Crafts movement. In 1890 the guild leased Essex House, an old Georgian mansion in what had declined into a shabby and desolate section of industrial London.

After the death of William Morris, Ashbee opened negotiations with the executors of his estate to transfer the Kelmscott Press to Essex House. When it became known that the Kelmscott woodblocks and types were to be deposited in the British Museum with the stipulation that they not be used for printing for a hundred years, Ashbee resolved to hire key personnel from the Kelmscott Press, to purchase the equipment that was available for sale, and to form the Essex House Press ([Fig. 10-22](#)). A psalter published in 1902 was the design masterpiece of the Essex House Press ([Fig. 10-23](#)). The text is in vernacular sixteenth-century English from a translation made in about 1540 by Archbishop Thomas Cranmer of Canterbury. Ashbee developed a graphic program for each psalm consisting of a roman numeral, the Latin title in red capitals, an English descriptive title in black capitals, an illustrated woodcut initial, and the body of the psalm. Verses were separated by woodcut leaf ornaments printed in red.

In 1902 the guild moved to the rural village of Chipping Campden and began the ambitious task of turning the village into a communal society for guild workers and their families. The large costs involved, combined with the expenses of maintaining the guild's retail store on Brook Street in London, forced the guild into voluntary bankruptcy in 1907. Many of the craftsmen continued to work independently, and the undaunted Ashbee returned to his architectural practice, which had lain fallow during his experiments over two decades. Although he was a leading design theorist and followed the ideals of Ruskin and Morris at the turn of the century, after World War I Ashbee questioned whether industrial manufacturing was inherently evil, and formulated a design policy relevant to the industrial age. Thus, the Ruskin follower who went furthest in establishing an idyllic workshop paradise became a major English voice calling for integration of art and industry in a later era.

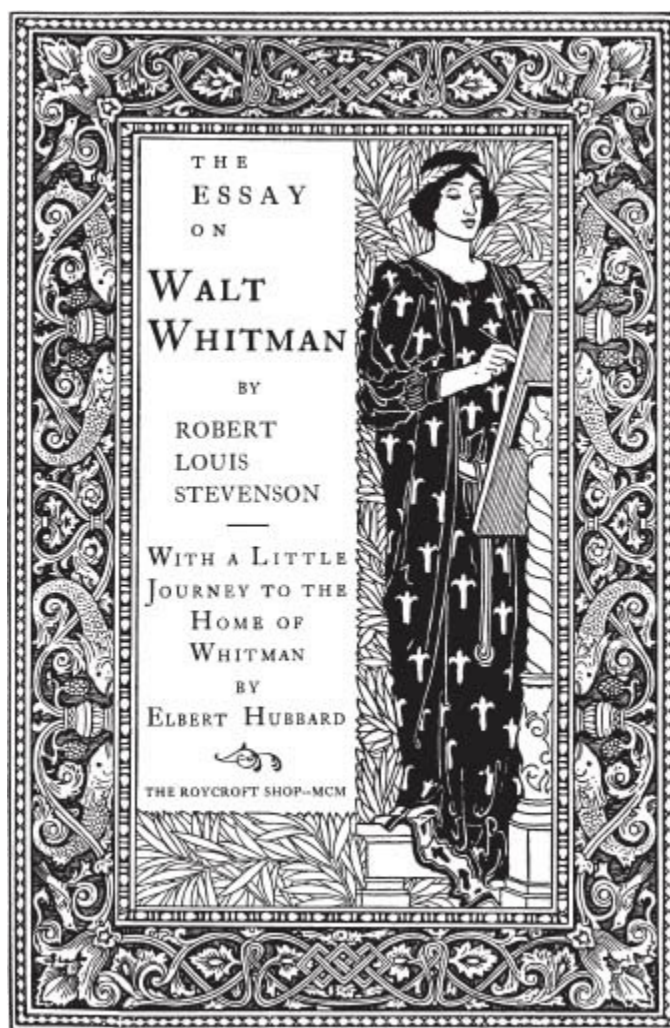
In 1900 the bookbinder T. J. Cobden-Sanderson (1840-1922) joined Emery Walker in establishing the Doves Press at Hammersmith. They set out to "attack the problem of pure Typography" with the view that "the whole duty of Typography is to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the Author." Books from the Doves Press, including its monumental masterpiece, the 1903 Doves Press Bible ([Fig. 10-24](#)), are remarkably beautiful typographic books. Illustration and ornament were rejected in the approximately fifty volumes produced there using fine paper, perfect presswork, and exquisite type and spacing. The five-volume Bible used a few striking initials designed by Edward Johnston (1872-1944), a master calligrapher of the Arts and Crafts movement who had been inspired by William Morris and abandoned his medical studies for the life of a scribe. Johnston's study of pen techniques and early manuscripts, as well as his teaching activities, made him a major influence on the art of letters.

Established in 1895, the Ashendene Press, directed by C. H. St. John Hornby of London, proved an exceptional private press ([Fig. 10-25](#)). The type designed for Ashendene was inspired by the semi-Gothic types used by Sweynheym and Pannartz in Subiaco. It possessed a ringing elegance and straightforward legibility with modest weight differences between the thick and thin strokes and a slightly compressed letter.

A curious twist in the unfolding of the Arts and Crafts movement is the case of the American Elbert Hubbard (1856-1915), who met William Morris in 1894. Hubbard established his Roycroft Press (printing) and Roycroft Shops (handicrafts) in East Aurora, New York. The Roycroft community became a popular tourist attraction where four hundred employees produced artistic home furnishings, copperware, leather goods, and printed material. Hubbard's books ([Fig. 10-26](#)), inspirational booklets, and two magazines had the appearance of Kelmscott volumes.



**10-25.** C. H. St. John Hornby, pages from Saint Francis of Assisi's *Legend*, 1922. A liberal use of all-capital type and initial words printed in color brought distinction to Ashendene Press page layouts. 30.5 x 22.9 cm



**10-26.** Louis Rhead, title page for *The Essay on Walt Whitman*, 1900. The Roycroft Press commissioned this design from a prominent graphic designer. 21 x 14 cm

Although Hubbard died in 1915 aboard the ill-fated *Lusitania*, the Roycrofters continued until 1938. Hubbard's critics claim he tarnished the whole movement by commercializing it, while his defenders believe the Roycrofters brought beauty into the lives of ordinary people who otherwise would not have had an opportunity to enjoy the fruits of the reaction against industrialism's mediocre products. His detractors included May Morris, who declined an invitation to visit "that obnoxious imitator of my dear father" during her American visit.

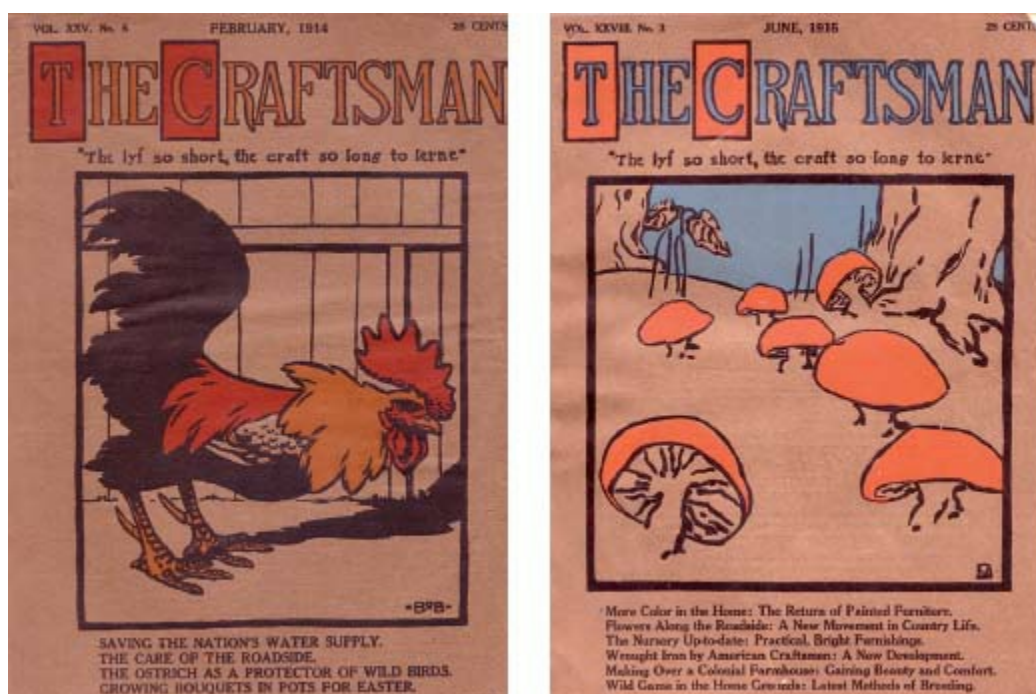
An additional example of the commercial application of the Arts and Crafts aesthetic in the United States can be seen in the *Craftsman* magazine, published by Gustav Stickley (1858-1942), an entrepreneur who offered a different and more accessible version of Morris's emphasis on craftsmanship ([Fig. 10-27](#)). In his own furniture designs, Stickley advocated the use of plain and unadorned surfaces that emphasize the construction process.

Lucien Pissarro (1863-1944) learned drawing from his father, the impressionist painter Camille Pissarro, and then apprenticed as a wood engraver and illustrator under the renowned book illustrator Auguste Lepère. Disillusioned



with the response to his work in France, and learning of a revival of interest in wood-engraved illustrations in England, Pissarro moved to Wiltshire, England, to participate in this movement. In 1892 Lucien married Esther Bensusan (1870-1951). Captivated by Kelmscott books, Lucien and Esther established the Eragny Press (named after the Normandy village where Lucien was born and studied with his father) in 1894.

Lucien and Esther Pissarro collaborated on designing, wood engraving, and printing Eragny Press books; many had three-and four-color woodblock prints produced from his artwork. He designed his Brook typeface for their press, drawing inspiration from Nicolas Jenson. Unlike older members of the Arts and Crafts movement, the Pissarros were inspired by both the past and the present; their books ([Fig. 10-28](#)) combined the traditional sensibilities of the private press movement with an interest in the blossoming art nouveau movement (discussed in chapter 11) and expressionism.



**10-27.** *The Craftsman* covers, February 1914 and June 1915. Though not illustrated by Gustav Stickley, these designs show an interest in the Japanese woodblock aesthetic. 31.6 x 24 cm





**10-28.** Lucien and Esther Pissarro, pages from *Ishtar's Descent to the Nether World*, 1903. Image, color, and ornament combine to generate an intense expressionistic energy. 30 x 25.8 cm

## A book-design renaissance

The long-range effect of Morris was a significant upgrading of book design and typography throughout the world. In Germany, this influence inspired a renaissance of arts-and-crafts activities, wonderful new typefaces, and a significant improvement in book design.

In the Netherlands the traditional vanguard was led by Sjoerd H. de Roos (1877-1962) and the brilliant Jan van Krimpen (1892-1958). They were followed by Jean François van Royen (1878-1942) and two master printer-publishers from Maastricht, Charles Nypels (1895-1952) and A. A. M. Stols (1900-1973). They too wanted to foster a renaissance in Dutch typography, and, like Morris, they did not consider the Industrial Revolution a blessing. On the contrary, mass production was viewed as a necessary evil, cautiously tolerated, principally for economic reasons.

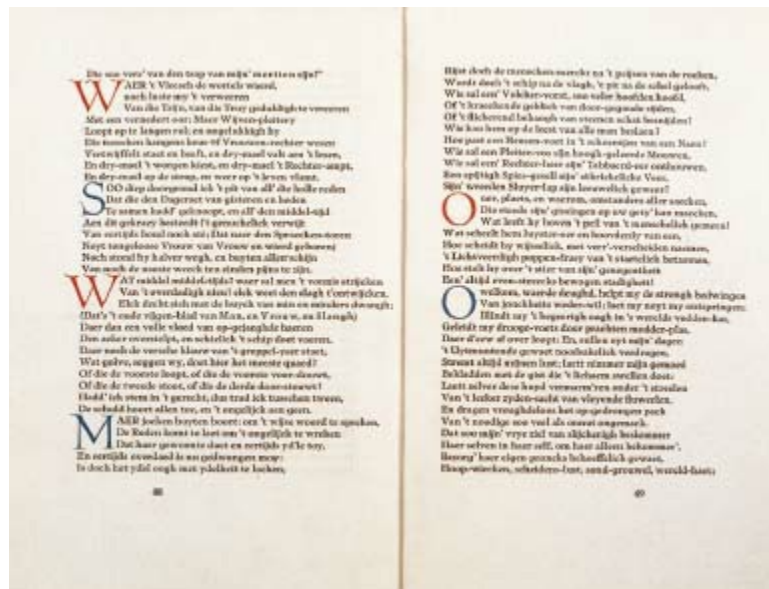
They sought to revive the printing arts through a return to traditional standards. Their guidelines included symmetrical layouts, tranquil harmony and balance, careful margin proportions, proper letter and word spacing, single traditional typefaces in as few sizes as possible, and skillful letterpress printing. They believed a typographer should serve the text first and otherwise stay in the background.



**10-29.** S. H. de Roos, pages from *Hand and Soul*, by Dante Gabriel Rossetti, published by De Heuvelpers, 1929. 21.5 x 15.5 cm



**10-30.** Jan van Krimpen, pages from *Het zatte hart*, by Karel van de Woestijne, Palladium no. 25, 1926. 25.5 x 17.5 cm



**10-31.** Charles Nypels, pages from *Het Voorhout ende 't kostelijke mal*, by Constantijn Huygens, typeset Grotius and initial designed by De Roos, 1927. 24.4 x 16 cm

First trained in lithography, De Roos took a general course in art at the Rijksacademie in Amsterdam from 1895 to 1898. At the age of twenty-three he was hired as an assistant draftsman by Het Binnenhuis, a progressive industrial and interior design firm. It was during this period that he became aware of the low level of contemporary Dutch typography, and reviving book design soon became his lifelong passion.

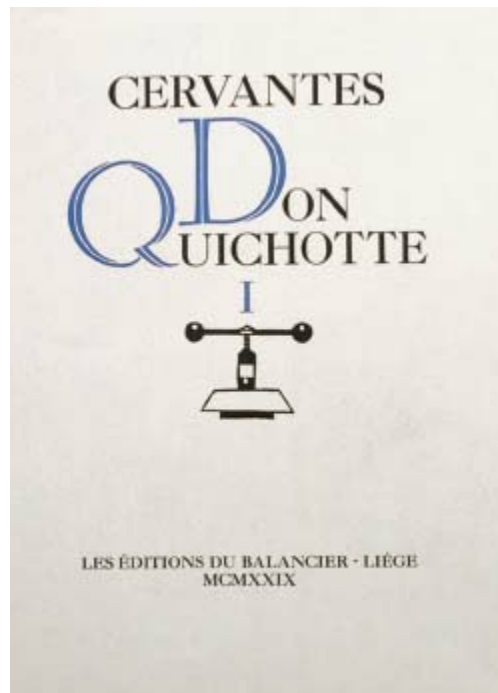
De Roos left Het Binnenhuis in 1903, and that same year he was asked to design the book *Kunst en maatschappij* (Art and Society), a translation of a collection of essays by William Morris. Legibility was a top priority, and the book was set in the relatively new face designed by and named for the Swiss-French architect and typographic designer Eugène Grasset (1845-1917). This was the only book

designed by De Roos in the art nouveau style, and because of its simplicity it was unique for Dutch book design at that time. This was a watershed in De Roos's career and resulted in his being hired as artistic assistant for the Type Foundry Amsterdam, where he would remain until 1941.

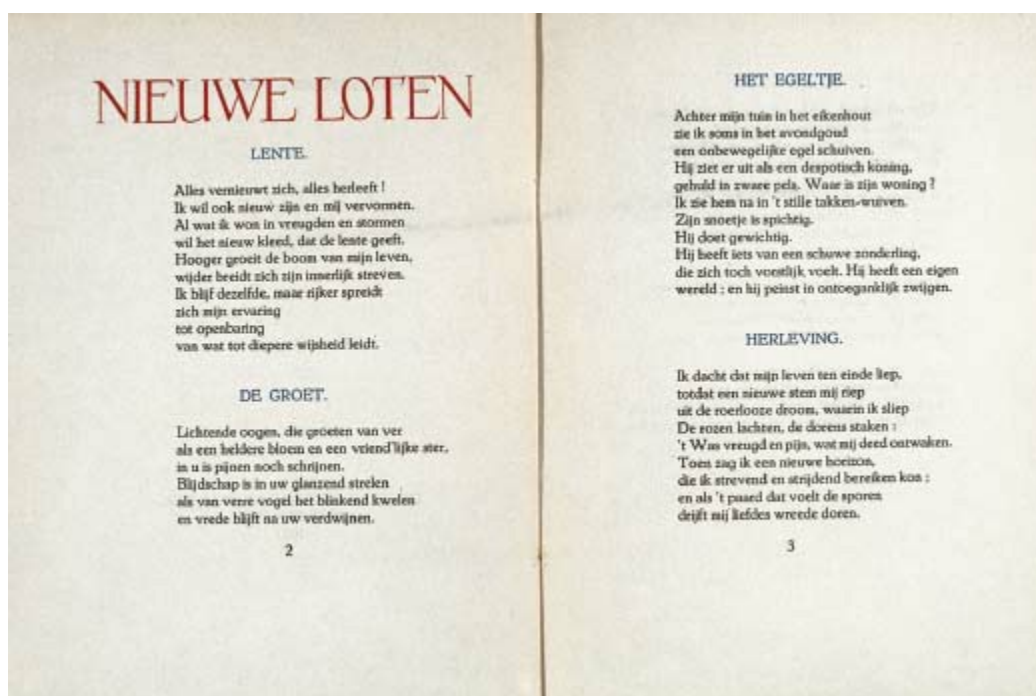
De Roos was convinced that the typeface was the foundation of sound book design and that ideally it should be practical, beautiful, and easily readable. In his opinion no indigenous typeface in the Netherlands satisfied these requirements, and in January 1912, the Type Foundry Amsterdam issued De Roos's *Hollandsche Mediaeval*, a text face in ten sizes based on fifteenth-century Venetian types. This was the first typeface designed and produced in the Netherlands in over a century, and for at least ten years was one of the most popular faces available there. This was followed by eight more type designs from which De Roos derived considerable status. A prolific writer, he published 193 articles on type design and typography between 1907 and 1942. One of his exceptional designs was Dante Gabriel Rossetti's *Hand and Soul* for De Heuvelpers (Hill Press) in 1929 ([Fig. 10-29](#)). For the book he designed the layout, the typeface Meidoorn, and the initial letters. An important client from this period was the progressive Rotterdam publisher W. L. and J. Brusse, who asked De Roos to give its publications a new look.

Jan van Krimpen, who was born in Gouda and attended the Royal Academy of Fine Arts in The Hague, soon became the preeminent book designer of his generation in the Netherlands. In 1920 he inaugurated the twenty-one-book Palladium series dedicated to contemporary poets. *Het zatte hart* (The Drunken Heart), by Karel van de Woestijne, demonstrated Van Krimpen's deft drawing and use of initial letters and is the only book in the Palladium series set in his own face, *Lutetia* ([Fig. 10-30](#)). Cut in 1923-24, this was the first typeface Van Krimpen designed during his thirty-five-year association with the Haarlem printer Enschedé. For Van Krimpen, typography existed only for the book, and all of his typefaces were designed for this purpose. He viewed advertising and the people connected with it with contempt. For him, the reader should never even be conscious of typography; the designer's one purpose was to make reading as pleasurable as possible and never come between the reader and the text. Fortunately, he usually broke away to some degree from his own rules, and each of his books has something subtly different to offer. Until his death in 1958, the fiery Van Krimpen would continue to relentlessly oppose anything and everyone that, in his opinion, was harmful to book typography.





**10-32.** Charles Nypels, title page from *Don Quichotte*, by Miguel de Cervantes, 1929-1931. 30 x 23 cm



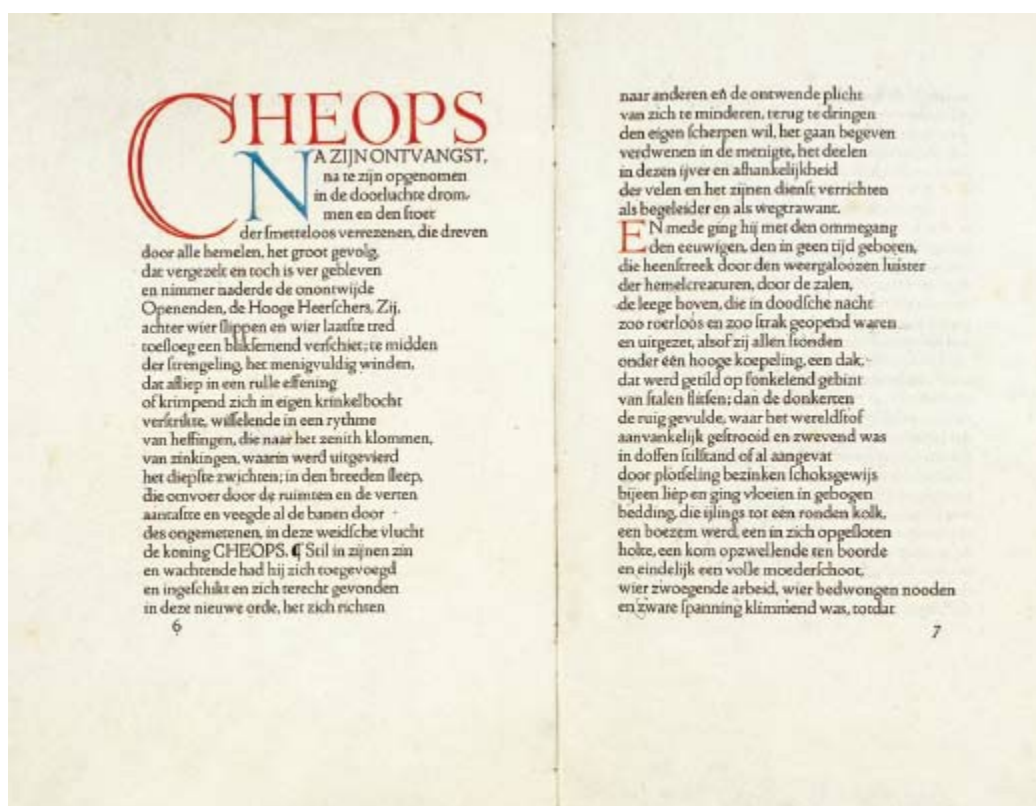
**10-33.** A. A. M. Stols, pages from *Nieuwe loten* (New Cuttings), by Marie Cremers, third book in the Trajectum ad Mosam series, 1923. 28 x 19 cm

Charles Nypels's ties to the printing profession in Maastricht spanned several generations. In 1914 he began working as an apprentice to De Roos at the Type Foundry Amsterdam, and in 1917 he was officially hired by his family firm Leiter-Nypels, becoming a partner in 1920. Nypels had a fresh approach, evidenced by his title and text pages, his use of color, and his initial letters. The finest example of his earlier work is the 1927 Constantijn Huygens's *Het*

*Voorhout ende 't kostelijke mal* (The Voorhout and the Delightful Comedy) (Fig. 10-31). De Roos's red and blue initial letters turn many of the pages into scintillating typographic symphonies of color. Published in four sections between 1929 and 1931, *Don Quichotte* shows Nypels at his elegant best, and the exceptional initials by De Roos added the finishing touch (Fig. 10-32). This book was considered far too costly and eventually resulted in Nypels having to leave the firm. Afterward he worked as a freelance designer for firms such as De Gemeenschap in Utrecht.

Like Nypels, A. A. M. (Sander) Stols was born into a Maastricht printing family. While Stols was studying law in Amsterdam in 1921, he and his younger brother Alphonse decided to enter the family publishing business, Boosten & Stols. Both were critical of the firm's past quality and were committed to high design standards. Stols's doctrine was simplicity and maximum legibility, and his work was noted for its constrained classical typography and craftsmanship (Fig. 10-33). He preferred typefaces such as Garamond and Bembo, but on a number of occasions he used De Roos's typefaces Hollandsche Mediaeval and Erasmus Mediaeval. Like Van Krimpen, Stols described the designer's role in terms that were clear and to the point:

Providing the form in which a book will be printed ... the designer must nevertheless satisfy a number of requirements for the book, knowledge of its history and technology, artistry and taste, and insight as to production costs. In short, all those factors which make it possible to make a written text into a printed book that satisfy the greatest demands of legibility.



10-34. J. F. van Royen, double page spread from *Cheops*, by J. H. Leopold, initials and titles by S. H. de Roos, published by De Zilverdistel, 1916. 24 x 17 cm



**10-35.** Rudolf Koch, *Deutsche Schrift* (German Script), 1906-10. Koch's Gothic revivals achieved unusual legibility, striking typographic color and spatial intervals, and many original forms and ligatures. 20.3 x 15.2 cm



**10-36.** Rudolf Koch, specimen of *Neuland*, 1922-23. A dense texture is achieved in this intuitively designed typeface with unprecedented capital C and S forms. The woodcut-inspired ornaments are used to justify this setting into a crisp rectangle. 20.3 x 15.2 cm

Jean François van Royen was born in Arnhem in 1878 and died at the German concentration camp in Amersfoort in 1942. Although a book designer and private publisher, Van Royen made his principal contribution to graphic design in the Netherlands through his position as general secretary of the Dutch PTT (Post, Telephone and Telegraph), and it would be impossible to evaluate his

contribution outside this context. His own book designs were limited in quantity, and he probably would not have been remembered beyond a small circle for this role alone.

After receiving his doctorate in law from the University of Leiden in 1903, Van Royen worked for a year with the publishing firm of Martinus Nijhoff at The Hague before assuming the minor position of clerical aide in the legal section of the PTT in 1904. In 1912 Van Royen joined De Zilverdistel (the Silver Thistle), a private press at The Hague. Two typefaces were specifically commissioned for De Zilverdistel. The first was De Roos's Zilvertype, basically an updated version of Hollandsche Mediaeval. The second, Disteltype—a modern interpretation of the Carolingian minuscule—was designed by Lucien Pissarro.

In 1916 *Cheops*, designed by Van Royen, was printed in Zilvertype with the initial letters and titles cut by De Roos following Van Royen's suggestions ([Fig. 10-34](#)). Van Royen had an exotic side, and his easily distinguishable titles, initials, and vignettes are far more extravagant than those of Van Krimpen and De Roos. In 1923, Van Royen changed the name of De Zilverdistel to De Kunera Pers (Kunera Press), and it continued until his death in 1942.

The most important German type designer in the Arts and Crafts movement was Rudolf Koch (1876-1934), a powerful figure who was deeply mystical and medieval in his viewpoints. A devout Catholic, Koch taught at the Arts and Crafts School in Offenbach am Main, where he led a creative community of writers, printers, stonemasons, and metal and tapestry workers. He regarded the alphabet as a supreme spiritual achievement of humanity. Basing his pre-World War I work on pen-drawn calligraphy, Koch sought the medieval experience through the design and lettering of handmade manuscript books. But he did not merely seek to imitate the medieval scribe; he tried to build upon the calligraphic tradition by creating an original, simple expression from his gestures and materials. After the war, Koch turned to hand-lettered broadsides and handicrafts and then became closely associated with the Klingspor Type Foundry. His type designs ranged from original interpretations of medieval letterforms ([Fig. 10-35](#)) to unexpected new designs, such as the rough-hewn chunky letterforms of his Neuland face ([Fig. 10-36](#)).

In America, the influence of the Arts and Crafts movement on the revitalization of typography and book design moved forward in the hands of two young men from the Midwest who fell under the spell of the Kelmscott Press during the 1890s. Book designer Bruce Rogers (1870-1956) and typeface designer Frederic W. Goudy (1865-1947), each inspired for a lifetime of creative work, had long careers filled with diligent work and a love of books. They carried their exceptional sense of book design and production well into the twentieth century.

Even as a boy in Bloomington, Illinois, Goudy had a passionate love of letterforms. He later recalled cutting over three thousand letters from colored paper and turning the walls of the church he attended into a multicolored environment of Biblical passages. Goudy was working in Chicago as a bookkeeper in the early 1890s when he embraced printing and publicity. Books from the Kelmscott Press, including the *Works of Geoffrey Chaucer*, as well as books from other private presses represented in the rare book department of the

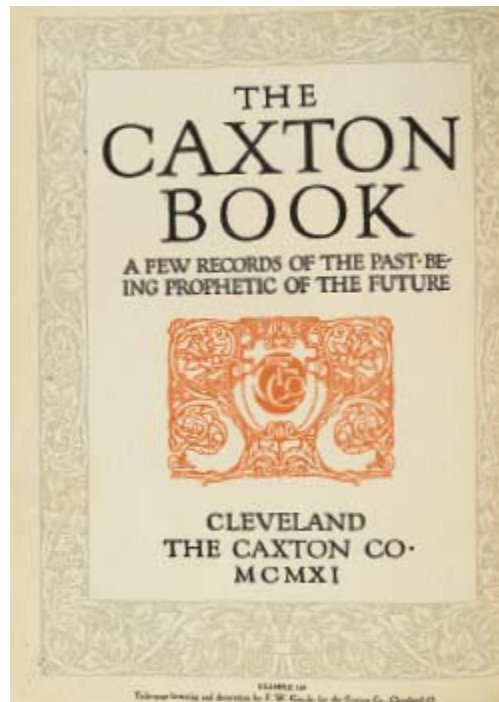


A. C. McClurg Bookstore, fired Goudy's imagination. He became interested in art, literature, and typography on "a higher plane than mere commercialism."

In 1894 Goudy started the Camelot Press with a friend, but he returned to bookkeeping the following year when disagreements developed. In 1895 he set up the short-lived Booklet Press and then designed his first typeface, Camelot, during the period of unemployment that followed. His pencil drawing of capitals was mailed to the Dickinson Type Foundry of Boston with an offer to sell the design for five dollars. After a week or two, a check for ten dollars in payment for the design arrived. In 1899 Goudy became a freelance designer in Chicago, specializing in lettering and typographic design. Goudy and book designer Will Ransom (1878-1955) started the Village Press, a printing venture modeled on the private-press handicraft ideal ([Fig. 10-37](#)), in 1903. They moved the press first to Boston and then to New York, where a terrible fire completely destroyed it in 1908. That same year marked the end of Goudy's efforts as a printer; he turned his energy to the design, cutting, and casting of typefaces and began a long association with the Lanston Monotype Company, which commissioned some of his finest fonts. Goudy designed a total of 122 typefaces by his own count (he counted roman and italic variations as separate faces), including a few faces that were never produced. A staunch traditionalist, Goudy based many of his faces on Venetian and French Renaissance type designs ([Fig. 10-38](#)).

With an amiable and witty personality and wonderful writing ability, Goudy linked everyday printers to William Morris and his ideals. His readable books include *The Alphabet* (1908), *Elements of Lettering* (1921), and *Typologia* (1940). The two journals he edited, *Ars Typographica* and *Typographica*, impacted the course of book design. In 1923 Goudy established the Village Letter Foundry in an old mill on the Hudson River, where he became a successful anachronism—an independent type designer who cut matrixes and then cast and sold type. In 1939 a second disastrous fire burned the mill to the ground, destroying about seventy-five original type designs and thousands of matrixes. Undaunted, Goudy continued to work until his death at age eighty-two.

A student of Goudy's at the turn of the century named William Addison Dwiggins (1880-1956) proved a highly literate book designer who established a house style for the Alfred A. Knopf publishing company and designed hundreds of volumes for this firm. During the early 1920s Dwiggins first used the term *graphic designer* to describe his professional activities. In 1938 he designed Caledonia, one of the most widely used book faces in America.



**10-37.** Frederic W. Goudy, booklet cover, 1911. The ideals of the Arts and Crafts movement were actualized in printing for commerce. 50.9 x 38.1 cm



**10-38.** Page 45 from American Type Founders' Specimen Book and Catalogue, 1923, presented the Goudy series of Old Style fonts, including fonts designed by others. 24 x 16 cm



Albert Bruce Rogers (1870-1957) of Lafayette, Indiana, evolved from his Kelmscott roots in the 1890s into the most important American book designer of the early twentieth century. After graduating from college, where he was active as a campus artist, Rogers became a newspaper illustrator in Indianapolis. Dismayed by the ambulance-chasing school of pictorial reportage, with its frequent trips to the local morgue, Rogers tried landscape painting, worked for a Kansas railroad, and did book illustrations. After a close friend, J. M. Bowles, showed Kelmscott books to Rogers, his interest immediately shifted toward the total design of books. Bowles was running an art supply store and editing a small magazine called *Modern Art*. Louis Prang became interested in this periodical and invited Bowles to move to Boston and edit what then became an L. Prang and Company periodical. A typographic designer was needed, so Rogers was hired at fifty cents an hour with a twenty-hour-per-week guarantee.

Rogers joined the Riverside Press of the Houghton Mifflin Company in 1896 and designed books with a strong Arts and Crafts influence. In 1900 Riverside established a special department for high-quality limited editions, with Rogers designing sixty limited editions over the next twelve years. Beatrice Warde wrote that Rogers “managed to steal the Divine Fire which glowed in the Kelmscott Press books, and somehow be the first to bring it down to earth.” Rogers applied the ideal of the beautifully designed book to commercial production, becoming very influential and setting the standard for the twentieth-century book. He has been called an allusive designer, for his work recalls earlier designs. For inspiration, he shifted from the sturdy types and strong woodblock ornaments of Jenson and Ratdolt to the lighter, graceful lettering of the French Renaissance.

In 1912 Rogers left the Riverside Press to become a freelance book designer. In spite of some difficult years, he needed freedom to be able to realize his full potential as a graphic artist. Originally designed for the Metropolitan Museum of Art, his 1915 typeface design Centaur is one of the finest of the numerous fonts inspired by Jenson. The last typeface Rogers designed, he first used it in *The Centaur*, by Maurice de Guerin, one of his most elegant book designs ([Fig. 10-39](#)). In 1916 he journeyed to England for an unsuccessful effort to collaborate with Emery Walker, then stayed on as a consultant to the Cambridge University Press until 1919. Rogers worked in England again from 1928 through 1932; his design commissions included the monumental Oxford Lectern Bible.

Very much an intuitive designer, Rogers possessed an outstanding sense of visual proportion and of “rightness” ([Fig. 10-40](#)). Design is a decision-making process; the subtle choices about paper, type, margins, leading between lines, and so on can combine to create either unity or disaster. Rogers wrote, “The ultimate test, in considering the employment or the rejection of an element of design or decoration, would seem to be: does it look as if it were inevitable, or would the page look as well or better for its omission?” So rigorous were Rogers’s design standards that when he compiled a list of successful books from among the seven hundred he had designed, he selected only thirty. The first book on his list was predated by more than a hundred earlier ones. While Rogers was a classicist who revived the forms of the past, he did so with a sense of what was appropriate for outstanding book design ([Figs. 10-41](#) and [10-42](#)).



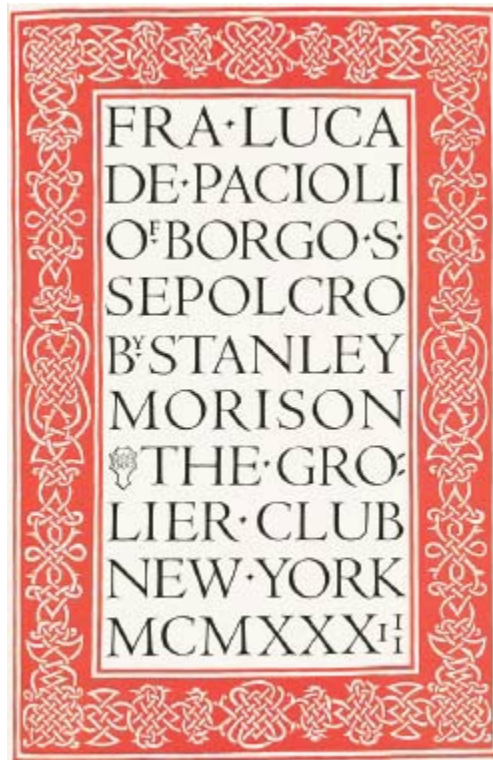
Like Frederic Goudy, he lived a long life and was honored for his accomplishments as a graphic designer.

Morris, the Arts and Crafts movement, and the private presses inspired a vigorous revitalization of typography. The passion for Victorian typefaces started to decline in the 1890s, as imitations of Kelmscott typefaces were followed by revivals of other classical typeface designs. Garamond, Plantin, Caslon, Baskerville, and Bodoni—these typeface designs of past masters were studied, recut, and offered for hand and keyboard composition during the first three decades of the twentieth century.

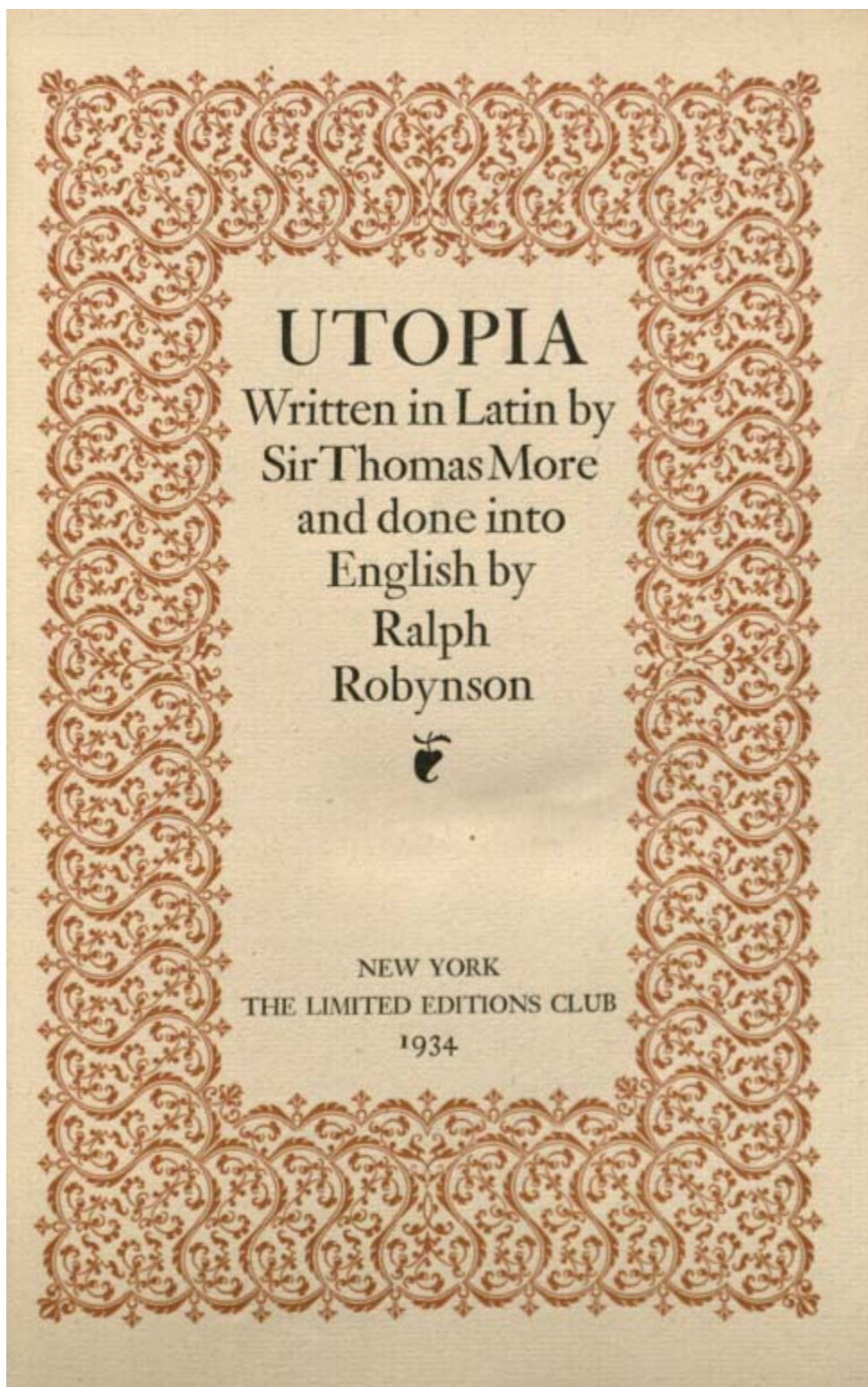
In the United States, the American Type Founders Company (ATF) established an extensive typographic research library and played an important role in reviving past designs. Its head of typeface development, Morris Fuller Benton (1872-1948), designed important revivals of Bodoni and Garamond. Benton's collaborator on ATF's Garamond ([Fig. 10-43](#)) was Thomas Maitland Cleland (1880-1964), a designer whose borders, type, and images were inspired by the Italian and French Renaissance. Cleland played a major role in making Renaissance design and its resource, the design arts of ancient Rome, dominant influences on American graphics during the first three decades of the twentieth century.

Benton's revival of Nicolas Jenson's type was issued as the Cloister family. From 1901 to 1935 Benton designed approximately 225 typefaces, including nine additional members of the Goudy family and over two dozen members of the Cheltenham family, which began as one typeface by architect Bertram Goodhue. Benton carefully studied human perception and reading comprehension to develop Century Schoolbook, designed for and widely used in textbooks. One of his first typefaces after becoming head of the type design section at ATF was the sans-serif of Franklin Gothic. With a large range of weights and italics, this typeface became widely popular. [Figure 10-44](#) shows examples from seven of Benton's type families.

The legacy of the Arts and Crafts movement extends beyond visual appearances. Its attitudes about materials, function, and social value became an important inspiration for twentieth-century designers. Its positive impact on graphic design persists a century after William Morris's death through the revivals of earlier typeface designs, the ongoing efforts toward excellence in book design and typography, and the private press movement that continues to this day.



**10-41.** Bruce Rogers, title page for *Fra Luca de Pacioli of Borgo S. Sepolcro*, by Stanley Morison, the Grolier Club, New York, 1933. This was printed at the Cambridge University Press in an edition of three hundred copies. The French Renaissance was the inspiration for Rogers's woodcut border. 32 x 22.1 cm



**10-42.** Bruce Rogers, title page for *Utopia*, Limited Editions Club, New York, 1947. 25 x 16.5 cm





**10-43.** Pages from American Type Founders' *Specimen Book and Catalogue*, 1923. Display printing of its Garamond revival with Cleland ornaments. 24 x 16 cm



**10-44.** Morris F. Benton, typeface designs: Alternate Gothic, 1906; Century Schoolbook, 1920; Clearface, 1907; Cloister Bold, 1913; Franklin Gothic, 1905; News Gothic, 1908; Souvenir, 1914; Stymie Medium, 1931.



## 11 Art Nouveau



**11-1.** Hishikawa Moronobu, *Young Man with Two Courtesans*, 1682. The earliest ukiyo-e prints presented scenes from daily life in a simple narrative manner. 26 x 18 cm



**11-2.** Kitagawa Utamaro, portrait of a courtesan, late 1700s. Restrained color palette and exquisitely simple composition characterized Utamaro's prints of tall, graceful women. 39 x 27 cm

Increased trade and communication between Asian and European countries during the late nineteenth century caused a cultural collision; both East and West experienced change as a result of reciprocal influences. Asian art provided European and North American artists and designers with approaches to space, color, drawing conventions, and subject matter that were radically unlike Western traditions. This revitalized graphic design during the last decade of the nineteenth century.

## The influence of ukiyo-e

*Ukiyo-e* means “pictures of the floating world” and defines an art movement of Japan’s Tokugawa period (1603-67). This epoch was the final phase of traditional Japanese history; it was a time of economic expansion, internal stability, and flourishing cultural arts. Fearful of the potential impact of European colonial expansion and Christian missionaries on Japanese culture, the shogun (a military governor whose power exceeded the emperor’s) issued three decrees in the 1630s excluding foreigners and adopted an official policy of national seclusion. Japanese citizens were barred from traveling overseas or returning from abroad; foreign trade was restricted to approved Dutch and Chinese traders sailing to the Nagasaki seaport. During this period of national isolation, Japanese art acquired a singular national character with few external influences.

Ukiyo-e blended the realistic narratives of *emaki* (traditional picture scrolls) with influences from decorative arts. The earliest ukiyo-e works were screen paintings depicting the entertainment districts—called “the floating world”—of Edo (modern Tokyo) and other cities. Scenes and actors from Kabuki theatrical plays, renowned courtesans and prostitutes, and erotica were early subjects.

Ukiyo-e artists quickly embraced the woodblock print. Hishikawa Moronobu (1618-94) is widely respected as the first master of the ukiyo-e print ([Fig. 11-1](#)). This son of a provincial embroiderer began his career by making designs for embroidery. After moving to Edo in the middle of the seventeenth century, Moronobu became a book illustrator who used Chinese woodcut techniques and reached a large audience. In addition to actors and courtesans, his work presented the everyday life of ordinary people, including crowds on the street and peddlers. Prints surpassed screen paintings in importance as artists exploited a growing interest in images depicting urban life.

Japanese woodblock prints were a careful collaboration between publisher, artist, block cutter, and printer. The publisher financed the production of a print and coordinated the work of the other three partners. The artist supplied a separate drawing for each color. These were pasted onto woodblocks, and the negative or white areas were cut away, destroying the original drawing in the process. After all the blocks for a print were cut, printing began. Water-based inks and subtle blends were used, requiring great skill and speed by the printers. Only after all colors were printed could the artist see the whole design.

Working within an evolving tradition, several Japanese artists made major contributions to the genre. Okumura Masanobu (1686-1764) was among the first artists to move from hand-coloring single-color woodcuts to two-color printing, and Suzuki Harunobu (c. 1725-70) introduced full-color prints from numerous blocks, each printed in a different color, in 1765.

Contemporaries of Kitagawa Utamaro (c. 1753-1806) heralded him as an unrivaled artist in portraying beautiful women; he has been called the supreme poet of the Japanese print. His loving observation of nature and human

expression resulted in prints of insects, birds, flowers, and women possessing great beauty and tenderness ([Fig. 11-2](#)). His images of Edo's most renowned beauties were identified by name. Rather than repeating stereotypes of conventional beauty, Utamaro conveyed his subjects' feelings, based on careful observation of their physical expressions, gestures, and emotional states. His warm yellow and tan backgrounds emphasized delicate, lighter-toned skin.

In 1804 Utamaro was jailed for three days and then forced to wear handcuffs for fifty days, after making prints depicting the wife and concubines of deposed military ruler Toyotomi Hideyoshi. This crushed his spirit and his work declined; two years after this torture Utamaro died, at age fifty-three.

The most renowned and prolific ukiyo-e artist was Katsushika Hokusai (1760-1849), who produced an estimated thirty-five thousand works during seven decades of ceaseless artistic creation. In his teens Hokusai worked at a lending bookstore and was apprenticed to a woodblock engraver before turning to drawing and painting. At age nineteen his first published prints of Kabuki actors appeared. Hokusai's work spanned the gamut of ukiyo-e subjects: album prints; genre scenes; historical events; illustrations for novels; landscape series including views of rivers, mountains, waterfalls, and bridges; nature studies of flowers, birds, shells, and fish; paintings on silk; sketchbooks; and privately commissioned prints for special occasions, called *surimono*. His model books for amateur artists were very popular, as were his caricatures of occupations, customs, and social behavior.

Book illustration was a major form of popular art. Hokusai, like most ukiyo-e artists, began his career illustrating yellow-backs—cheap novelettes so named for the color of their covers—then moved into illustrations for the major novelists of the day. From age twenty until the year of his death, Hokusai illustrated over 270 titles, including several books of his art ([Fig. 11-3](#)), among them *Hokusai Gashiki* (Hokusai's Drawing Style, 1819) and *Hokusai Soga* (Hokusai's Rough Sketches, 1820). These were produced both in black and white and in three colors. Japanese book illustrators developed a superb feeling for the kinetic rhythm of a book, using scale, density, texture, and dramatic action to achieve a dynamic sequence of images.

Single-leaf polychrome prints were considered the summit of ukiyo-e art. Hokusai, who called himself “the old man mad with painting,” produced numerous suites of prints. He was in his seventies when he designed the series *Thirty-Six Views of Mount Fuji* ([Fig. 11-4](#)). Mount Fuji occupies a special place in Japanese culture; the ancient Japanese were sun worshippers, and this 3,776-meter volcano is the first place in Japan to catch the rising sun's rays. Hokusai's Mount Fuji prints took the Japanese landscape print to a high level of expression through the grandeur of their conception and their inventive portrayal of natural forms. They depict the external appearances of nature and symbolically interpret the vital energy forces found in the sea, winds, and clouds.





**11-3.** Attributed to Katsushika Hokusai, c. 1820. Scenes of everyday life, such as these women working thread, were published in pictorial books of Hokusai's art. 22.5 x 16 cm

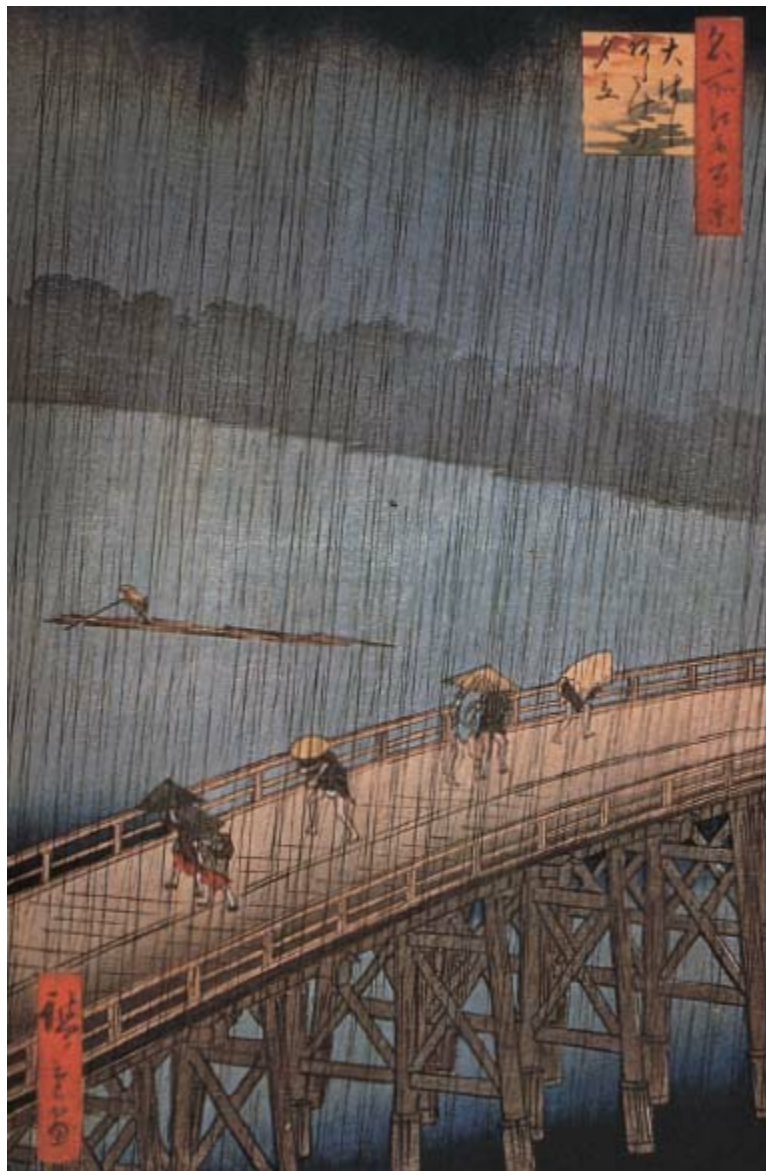


**11-4.** Katsushika Hokusai, *South Wind, Clear Dawn*, c. 1830-32. This woodcut of Mount Fuji struck by early morning light is also called *Red Fuji*. 28.5 x 38.8 cm





**11-5.** Ando Hiroshige, *Evening Snow at Kanbara*, 1832-34. The soft quietude of a wintry evening is captured in a poetic range of grays. 27 x 39 cm



**11-6.** Ando Hiroshige, *Evening Squall at Great Bridge Near Atake*, c. 1856-59.

A moment in time is preserved as a transient human event. 39 x 27 cm

Ando Hiroshige (1797-1858) was the last great master of the Japanese woodcut. A rival of Hokusai, he inspired the European impressionists with his brilliant spatial composition and ability to capture the transient moments of the landscape. In the series *Fifty-Three Stages of the Tokaido*, Hiroshige illustrated the fifty-three way stations ([Fig. 11-5](#)) along the Eastern Sea Road from Edo to Kyoto, capturing subtle nuances of light, atmosphere, and season. He not only observed and captured the poetic splendor of nature but related it to the lives of ordinary people as well. This is seen in the brilliant spatial compositions of the series *Famous Places in Edo: A Hundred Views* ([Fig. 11-6](#)). Hiroshige's death during an 1858 cholera epidemic came as the collision of Asian and European cultures was about to have a major influence on Western art and design. The treaties resulting from American commodore Matthew C. Perry's naval expeditions to Japan, beginning in 1853, led to the collapse of Japan's traditional isolationist policies and opened trade with the West. A revolution overthrew the last shogun in 1867 and restored supreme power to the Meiji emperor the following year. Japan's leaders began building a modern nation with economic and military similarities to Western nations. A centralized constitutional government, industrialization, and a strong military were developed.

The late nineteenth-century Western mania for all things Japanese is called *Japonisme*. Japanese artifacts streamed into Europe, and several books on Japanese art and ornament were published during the 1880s. Although ukiyo-e practitioners were considered mere artisans in Japan, they captivated European artists, who drew inspiration from the calligraphic line drawing, abstraction and simplification of natural appearances, flat color and silhouettes, unconventional use of bold black shapes, and decorative patterns. Subjects often became emblematic symbols, reduced to graphic interpretations conveying their essence. Landscape and interior environments were frequently presented as suggestive impressions rather than detailed depictions. Too often, ukiyo-e has been venerated for its catalytic impact on Western art rather than for its independent major achievements in graphic illustration and design.

## Art nouveau

A direct corollary of the Arts and Crafts movement, art nouveau was an international decorative style that thrived during roughly the two decades (c. 1890-1910) that girded the turn of the century. It encompassed all the design arts—architecture, furniture and product design, fashion, and graphics—and consequently embraced posters, packages, and advertisements; teapots, dishes, and spoons; chairs, door frames, and staircases; factories, subway entrances, and houses. Art nouveau’s identifying visual quality is an organic, plantlike line. Freed from roots and gravity, it can either undulate with whiplash energy or flow with elegant grace as it defines, modulates, and decorates a given space. Vine tendrils, flowers (such as the rose and lily), birds (particularly peacocks), and the human female form were frequent motifs from which this fluid line was adapted.

The term *art nouveau* arose in a Paris gallery run by art dealer Samuel Bing, which opened in 1895 as the Salon de l’Art Nouveau. In addition to Japanese art, “new art” by European and American artists was displayed and sold there. This gallery became an international meeting place where many young artists were introduced, among them the American glass artist Louis Comfort Tiffany, whose work had a sizable influence in Europe.

Nikolaus Pevsner’s *Pioneers of Modern Design*, which first appeared in 1936, was one of the first books to give art nouveau a significant position in the development of twentieth-century art and architecture. Pevsner saw the movement’s principal characteristics as “the long sensitive curve, reminiscent of the lily’s stem, an insect’s feeler, the filament of a blossom or occasionally a slender flame, the curve undulating, flowing and interplaying with others, sprouting from corners and covering asymmetrically all available surfaces.”

To dismiss art nouveau as surface decoration is to ignore its pivotal role in the evolution of all aspects of design. Art nouveau is a transitional style that evolved from the historicism that dominated design for most of the nineteenth century. By replacing this almost servile use of past forms and styles and rejecting the anachronistic approaches of the nineteenth century, art nouveau became the initial phase of the modern movement, preparing the way for the twentieth century.

This was a vital period in architecture and the applied arts, because it formed a bridge between Victorian clutter and modernism. The Victorians sought solutions through established historical approaches, while the modernists adopted a new international ornamental style, using elegant motifs aligned with nature and often distinguished by free and graceful lines. Although expressions of this new style varied from country to country, they were all part of the same family. Ideas, processes, and forms in twentieth-century art bear witness to this catalytic function. Modern architecture, graphic and industrial design, surrealism, and abstract art have roots in art nouveau’s underlying theory and concepts.



In art nouveau graphics, the organic linear movements frequently dominate the spatial area and other visual properties, such as color and texture. In earlier three-dimensional design, ornaments often were mere decorative elements applied to the surface of a building or object, but in art nouveau objects, the basic forms and shapes were formed by, and evolved with, the design of the ornament. This was a new design principle unifying decoration, structure, and intended function. Because art nouveau forms and lines were often invented rather than copied from nature or the past, there was a revitalization of the design process that pointed toward abstract art. Perhaps the seminal genius of the movement was Belgian architect Baron Victor Horta (1861-1947). His 1892 townhouse for Emile Tassel was unified by tendrilous curvilinear networks unlike anything yet seen in England or on the Continent.

During this period there was a close collaboration between visual artists and writers. The French symbolist movement in literature of the 1880s and 1890s, with its rejection of realism in favor of the metaphysical and sensuous, was an important influence and led artists to symbolic and philosophic attitudes. In a skeptical era with scientific rationalism on the rise and traditional religious beliefs and social norms under assault, art was seen as a potential vehicle to a much-needed spiritual rejuvenation. Birth, life, and growth; death and decay—these became symbolic subject matter. The complexity of this era and movement has allowed contradictory interpretations: because of its decorativeness, some observers see art nouveau as an expression of late nineteenth-century decadence; others, however, noting art nouveau's quest for spiritual and aesthetic values, see it as a reaction against the retrogression and materialism of this epoch.

Art nouveau graphic designers and illustrators attempted to make art a part of everyday life. Their fine-arts training had educated them about art forms and methods developed primarily for aesthetic considerations. At the same time they enthusiastically embraced applied-art techniques that had evolved with the development of commercial printing processes. As a result, they were able to upgrade significantly the visual quality of mass communications. The international character of art nouveau was expedited by advances in transportation and communications technology. Contact between artists in various nations through print media and international exhibitions allowed cross-fertilization to take place. The many art periodicals of the 1890s served this purpose while simultaneously introducing the new art and design to a larger audience.

The sources often cited for art nouveau are diffuse and wide-ranging. They include William Blake's book illustration, Celtic ornament, the rococo style, the Arts and Crafts movement, Pre-Raphaelite painting, Japanese decorative design, and especially ukiyo-e woodblock prints. Important inspiration also came from European painting in the late 1880s, which had fallen under the Asian spell. The swirling forms of Vincent Van Gogh (1853-90), the flat color and stylized organic contour of Paul Gauguin (1848-1903), and the work of the Nabis group of young artists all played a role. The Nabis explored symbolic color and decorative patterns, concluding that a painting was, first of all, an arrangement of color in two-dimensional patterns.

## Chéret and Grasset

The transition from Victorian graphics to the art nouveau style was a gradual one. Two graphic artists working in Paris, Jules Chéret (1836-1933) and Eugène Grasset (1841-1917), played important roles in the transition. In 1881 a new French law concerning freedom of the press lifted many censorship restrictions and allowed posters anywhere except on churches, at polls, or in areas designated for official notices. This new law led to a booming poster industry employing designers, printers, and *afficheurs* (billposters). The streets became an art gallery for the nation, and respected painters felt no shame at creating advertising posters. The Arts and Crafts movement was creating a new respect for the applied arts, and Jules Chéret showed the way.

Now acclaimed as the father of the modern poster, Chéret was the son of an indigent typesetter who paid four hundred francs to secure a three-year lithographic apprenticeship for his son at age thirteen. The teenager spent his weekdays lettering backwards on lithographic stones and his Sundays absorbing art at the Louvre. After completing his apprenticeship he worked as a lithographic craftsman and renderer for several firms and took drawing classes. At age eighteen he went to London but could only find work making catalogue drawings of furniture, so he returned to Paris after six months.



**11-7.** Jules Chéret, poster for *Orphée aux Enfers*, 1879. Chéret evolved toward larger, more animated figures and greater unity of word and image. 88.3 x 56 cm

Chéret was convinced that pictorial lithographic posters would replace the typographic letterpress posters that filled the urban environment, but he could not convince advertisers of this. At age twenty-two he produced a blue and brown poster for Offenbach's operetta *Orphée aux Enfers* (Orpheus in the Underworld) (Fig. 11-7). When further commissions were not forthcoming, he returned to London, where he soon mastered the more advanced English color lithography. A poster commission for a family of clowns he had befriended was the turning point, leading to label commissions from the philanthropist and perfume manufacturer Eugène Rimmel (1820-87). Several years of close association and friendship with Rimmel were marked by extensive design and production experience, culminating in Rimmel financing Chéret's establishment of a printing firm in Paris in 1866. The latest English technology and custom-crafted, oversized lithographic stones were purchased, and Chéret was poised to begin the process of running letterpress typography from signboards. Still very Victorian in approach, the first poster from his shop (Fig. 11-8) was a

monochromatic design for the theatrical production *La biche au bois* (The Doe in the Woods), starring the twenty-two-year-old Sarah Bernhardt. Both artist and actress took Paris by storm, as Bernhardt became the leading actress of her day and Chéret pioneered the visual poster.

During the 1870s Chéret evolved away from Victorian complexity, simplifying his designs and increasing the scale of his major figures and lettering. In 1881 he sold his printing company to the larger printing firm Imprimerie Chaix and became its artistic director, a move that gave him more time for art and design. He drew from a model in the mornings and spent the afternoons painting at his easel, drawing with pastels and working on his huge lithographic stones. By 1884 some Chéret posters were produced in sizes of up to 2 meters tall by printing the images in sections, which were joined on the wall by *afficheurs*. The total annual press run of his designs was almost two hundred thousand copies. At least eight French printers specialized in posters, and Chéret was joined by a score of other poster designers.

Chéret's artistic influences included the idealized beauty and carefree lifestyle painted by Watteau and Fragonard, the luminous color of Turner, and the winding movement of Tiepolo, whose figures expressed energy and movement through twisting torsos and extended limbs. The painter Edgar Degas (1834-1917) labeled Chéret the “Watteau de la rue” (Watteau of the street).

Chéret worked directly on the stone, in contrast to the standard practice whereby an artist's design was executed on the stones by craftsmen. During the 1880s he used a black line with the primary colors (red, yellow, and blue). He achieved a graphic vitality with these bright colors, and subtle overprinting allowed an astonishing range of colors and effects; stipple and crosshatch, soft watercolor-like washes and bold calligraphic chunks of color, scratching, scraping, and splattering—all were used in his work. His typical composition is a central figure or figures in animated gesture, surrounded by swirls of color, secondary figures or props, and bold lettering that often echoes the shapes and gestures of the figure. His unending production for music halls and the theater, beverages and medicines, household products, entertainers, and publications transformed the walls of Paris ([Figs. 11-9](#) and [11-10](#)).

The beautiful young women he created, dubbed “Chérettes” by an admiring public, were archetypes—not only for the idealized presentation of women in mass media but for a generation of French women who used their dress and apparent lifestyle as inspiration. One pundit called Chéret “the father of women's liberation” because he introduced a new role model for women in the late Victorian era. Roles for women were limited to the proper lady in the drawing room and the trollop in the bordello, when into this dichotomy swept the Chérettes. Neither prudes nor prostitutes, these self-assured, happy women enjoyed life to the fullest, wearing low-cut dresses, dancing, drinking wine, and even smoking in public. While Chéret preferred the large format, saying that because “a well-made woman is about 150 centimeters, a poster 240 centimeters in length affords ample space for drawing a figure full length,” his output ranged from life-size images to the diminutive.





**11-8.** Jules Chéret, poster for *La biche au bois*, 1866. Chéret's early green and black poster used the multiple image format so popular in the 1860s. The lettering is a harbinger of the swirling forms marking his mature style. 56 x 81.3 cm



**11-9.** Jules Chéret, poster, “L’aureole du midi, Pétrole de Sureté,” 1893. 121 x 84 cm





**11-10.** Jules Chéret, “Palais de Glace, Champs-Élysées” (Ice Palace, Champs-Élysées), 1893. Parisian elegance, a carefree grace, and astounding technical mastery are present. The figures create a lively play of angles, linking the top and bottom lettering. As with many of Chéret’s larger posters, it was necessary to print “Palais de Glace” in two sections. 246 x 88 cm



**11-11.** Eugène Grasset, title page for *Histoire des quatre fils Aymon*, 1883. Dividing the space into zones, Grasset unified lettering, illustration, and decorative patterns into a total page design. Reynaud, Alard, Guichard, and Richard were four stalwart sons of the Count Aymon of Dordogne in the days of Emperor Charlemagne. 27.8 x 22.2





**11-12.** Eugène Grasset, chapter title page and text page from *Histoire des quatre fils Aymon*, 1883. Grasset achieved a structural unity of type, image, and ornament. 27.8 x 22.2 cm



**11-13.** Eugène Grasset, exhibition poster, c. 1894. Quietly demure instead of exuberant, Grasset's figures project a resonance very different from that of the Chérette. 60.6 x 41.3 cm

Chéret was named to the Legion of Honor by the French government in 1890 for creating a new branch of art that advanced printing and served the needs of commerce and industry. He had designed over a thousand posters by the turn of the century, when his poster production nearly ceased and he spent more time on pastels and paintings. He retired to Nice, where the Jules Chéret Museum opened, preserving his work, shortly before his death at age ninety-seven.

Swiss-born Grasset was the first illustrator/designer to rival Chéret in public popularity. Grasset had studied medieval art intensely, and this influence, mingled with a love of exotic Asian art, was reflected strongly in his designs for furniture, stained glass, textiles, and books. A bellwether achievement, both in graphic design and printing technology, was the 1883 publication of *Histoire des quatre fils Aymon* (Tale of the Four Sons of Aymon) (Figs. 11-11 and 11-12), designed and illustrated by Grasset. It was printed in an aquatint-grain/color-photo relief process from plates made by Charles Gillot, who transformed Grasset's line and watercolor designs into subtle, full-color printed book

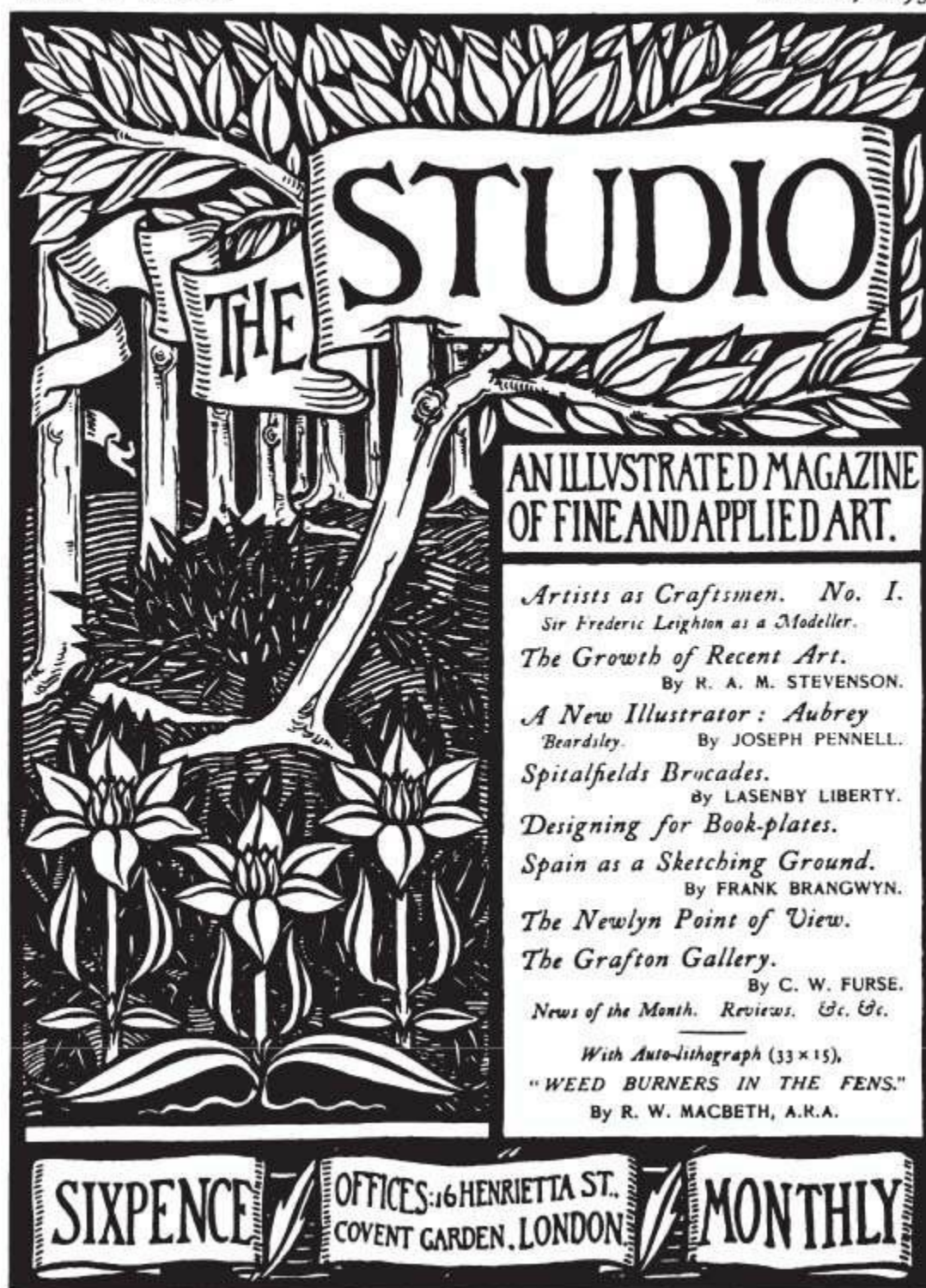
illustrations. Grasset and Gillot collaborated closely on this two-year project, with Grasset working extensively on the plates. The design is important for its total integration of illustrations, format, and typography. Grasset's design ideas were rapidly assimilated after publication, including the decorative borders framing the contents, the integration of illustration and text into a unit, and the design of illustrations so that typography was printed over skies and other areas. Spatial segmentation was used as an expressive component in the page layouts.

In 1886 Grasset received his first poster commission. His willowy maidens, who wore long, flowing robes and struck static poses to advertise inks, chocolates, and beer, soon began to grace French streets. **Figure 11-13** illustrates what has been called his "coloring-book style" of thick black contour drawing locking forms into flat areas of color in a manner similar to medieval stained glass windows. His figures echo Botticelli and wear medieval clothing; his stylized, flat cloud patterns reflect his knowledge of Japanese woodblocks. Grasset's formal composition and muted color contrasted strongly with Chéret's informally composed, brightly colored work. In spite of Grasset's tradition-bound attitude, his flowing line, subjective color, and ever-present floral motifs pointed toward French art nouveau. His oeuvre included wallpaper and fabric design, stained glass windows, typefaces, and printer's ornaments.

## English art nouveau

In England the art nouveau movement was primarily concerned with graphic design and illustration rather than architectural and product design. Its sources, in addition to those listed earlier, included Gothic art and Victorian painting. A strong momentum toward an international style was created by the April 1893 inaugural issue of *The Studio*, the first of nearly a dozen new 1890s European art periodicals. The April issue of *The Studio* reproduced the work of Aubrey Beardsley (1872-98) ([Fig. 11-14](#)). Early issues of *The Studio* also included work by Walter Crane (an early innovator in the application of Japanese ornamental pattern and Eastern interpretations of nature to the design of surface pattern) and furniture and textiles produced for the Liberty and Company store.





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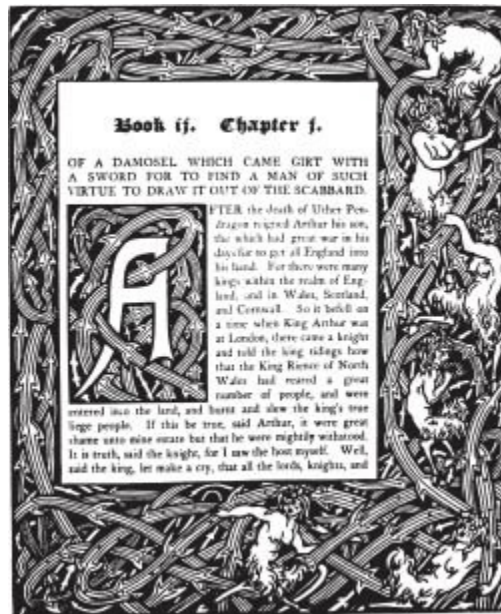
**11-14.** Aubrey Beardsley, first cover for *The Studio*, 1893. Beardsley's career was launched when editor C. Lewis Hine featured his work on this cover and reproduced eleven of his illustrations in the inaugural issue. 29 x 21 cm



**11-15.** Aubrey Beardsley, illustrations on double-page spread for *Morte d'Arthur*, 1893. These images show Beardsley's emerging ability to compose contour line, textured areas, and black-and-white shapes into powerful compositions. The contrast between geometric and organic shapes reflects the influence of the Japanese print.



**11-16.** Aubrey Beardsley, binding design for *Morte d'Arthur*, 1893. 26 x 22 cm



**11-17.** Aubrey Beardsley, chapter opening, *Morte d'Arthur*, 1893. William Morris's lyrical bouquets were replaced by rollicking mythological nymphs in a briar border design. 25.4 x 20.3 cm

Aubrey Beardsley was the enfant terrible of art nouveau, with his striking pen line, vibrant black-and-white work, and shockingly exotic imagery. A strange cult figure, he was intensely prolific for five years before dying of tuberculosis at age twenty-six. He had become famous at age twenty, when his illustrations and binding for a new edition of Malory's *Morte d'Arthur* (**Figs. 11-15 through 11-17**) began to appear in monthly installments, augmenting a strong Kelmscott influence with strange and imaginative distortions of the human figure and powerful black shapes. "The black spot" was the name given to compositions based on a dominant black form. Beardsley synthesized Japanese block prints and William Morris into a new idiom. His unique line was reproduced by the photoengraving process, which, unlike the hand-cut woodblock, retained complete fidelity to the original art.

Morris was so angry when he saw Beardsley's *Morte d'Arthur* that he considered legal action. Beardsley had, to Morris's mind, vulgarized the design ideas of the Kelmscott style (**Fig. 11-18**) by replacing the formal, naturalistic borders with more stylized, flat patterns. Walter Crane, always ready with an unequivocal viewpoint, declared that Beardsley's *Morte d'Arthur* had mixed the medieval spirit of Morris with a weird "Japanese-like spirit of devilry and the grotesque," which Crane thought fit only for the opium den.

In spite of Morris's anger, the enthusiastic response to Beardsley's work resulted in numerous commissions. He was named art editor for the *Yellow Book*, a magazine whose bright yellow cover on London newsstands became a symbol for the new and outrageous. In 1894 Oscar Wilde's *Salomé* received widespread notoriety for the obvious erotic sensuality of Beardsley's illustrations (**Fig. 11-19**). Late Victorian English society was shocked by this celebration of evil, which reached its peak in Beardsley's work for an edition of Aristophanes's *Lysistrata*. Banned by English censors, it was widely circulated on the Continent.



During the last two years of his life, Beardsley was an invalid. When he could work, the flat patterns and dynamic curves of art nouveau yielded to a more naturalistic tonal quality, and dotted contours softened the decisive line of his earlier work. Even as he declined toward a tragically early death, Beardsley's lightning influence penetrated the design and illustration practice of Europe and North America.

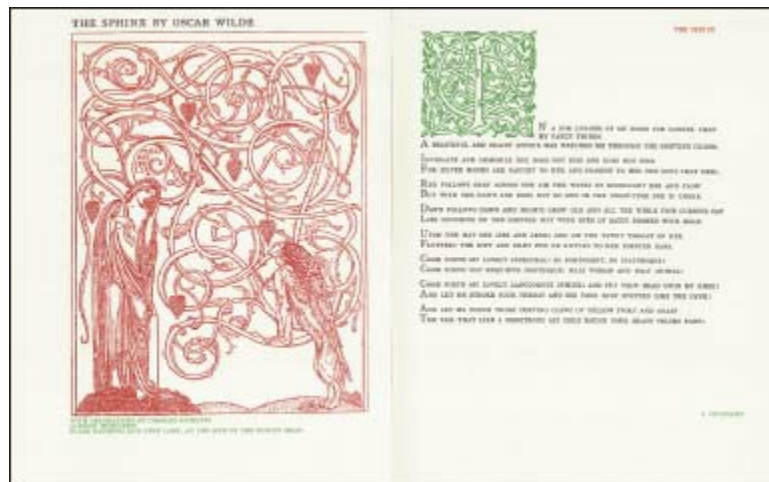


**11-18.** William Morris, page from *The Recuyell of the Historyes of Troye*, 1892. Comparison of page designs by Morris and Beardsley reveals that their differences reflect a dichotomy of philosophy, lifestyle, and social values. 29.2 x 20.6 cm

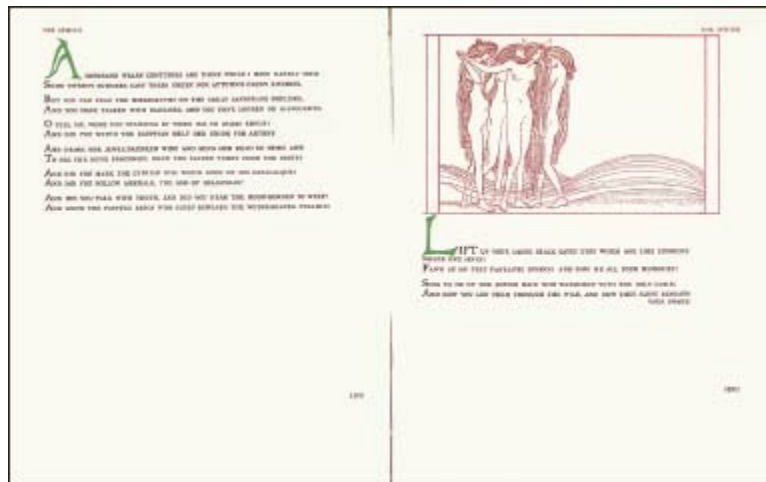




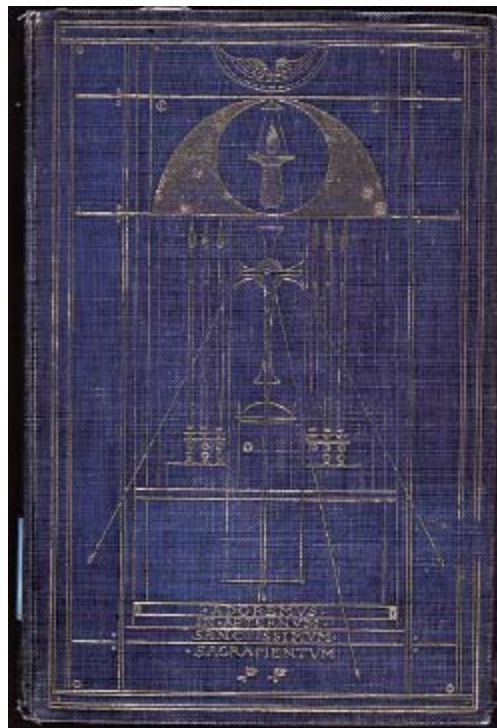
**11-19.** Aubrey Beardsley, “The Eyes of Herod” illustration for Oscar Wilde’s *Salomé*, 1894. The dynamic interplay between positive and negative shapes has seldom been equaled. 18 x 14 cm



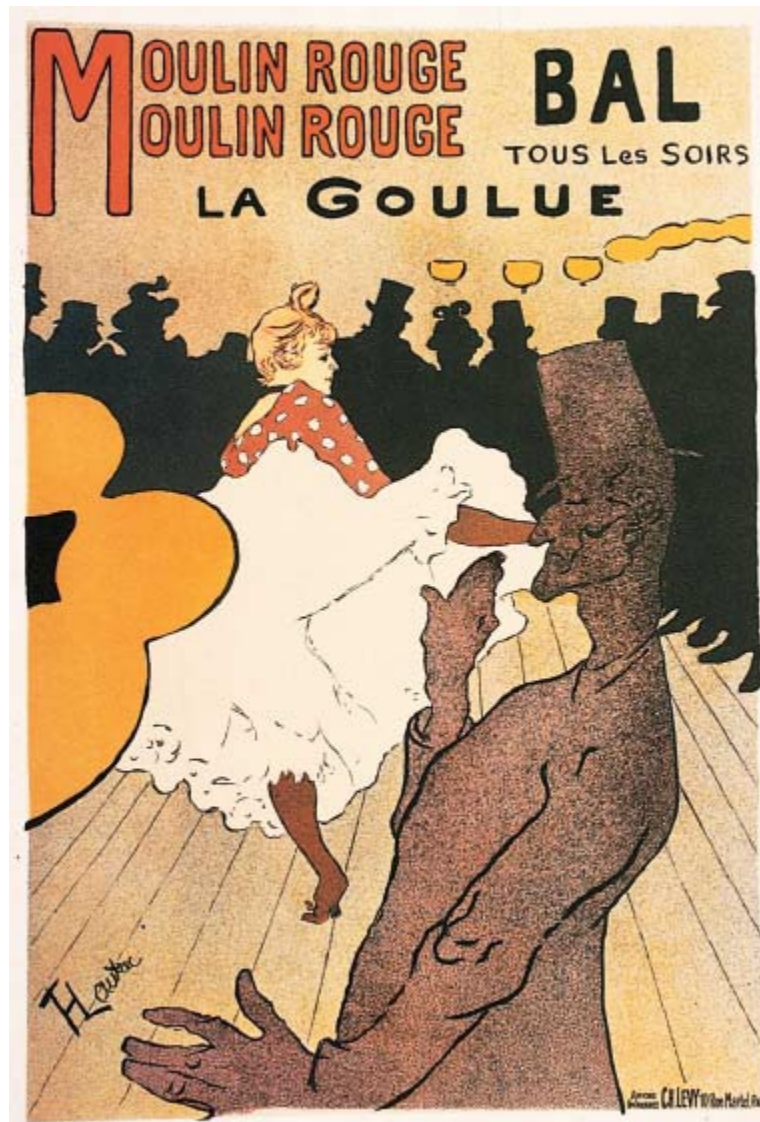
**11-20.** Charles Ricketts, title page for *The Sphinx*, 1894. Ricketts’s unconventional title page, dominated by an illustration, is placed on the left rather than the right. The text is set in all capitals. 17.2 x 13 cm



**11-21.** Charles Ricketts, pages from *The Sphinx*, 1894. The white space and typography printed in rust and olive-green ink are without precedent. 17.2 x 13 cm



**11-22.** Charles Ricketts, binding design for *Poems of Adoration*, by Michael Fields, c. 1900. Christian symbolism is abstracted into elemental forms, with rigorous rectangles punctuated by a few well-placed circles and arches. 19 x 15 cm



**11-23.** Henri de Toulouse-Lautrec, poster, “La Goulue au Moulin Rouge,” 1891. Shapes become symbols; in combination, these signify a place and an event. The two prominent figures are the dancers Louise Weber, known as La Goulue (the Glutton), and Jacques Renaudin, called Valentin le désossé (Valentin the Boneless One). 125.4 x 91 cm

Beardsley’s leading rival among English graphic designers working in the wake of the Arts and Crafts movement and on the crest of art nouveau was Charles Ricketts (1866-1931), who maintained a lifelong collaboration with his close friend Charles Shannon (1863-1931). Ricketts began as a wood engraver and received training as a compositor; thus, his work was based on a thorough understanding of print production. While Beardsley tended to approach his works as illustrations to be inserted between pages of typography, Ricketts approached the book as a total entity, focusing upon a harmony of the parts: binding, end sheets, title page, typography, ornaments, and illustrations (which were frequently commissioned from Shannon). After working as an engraver and designer for several printing firms, Ricketts established his own studio and publishing firm.

In 1893 Ricketts's first total book design appeared, and the following year he produced his masterly design for Oscar Wilde's exotic and perplexing poem *The Sphinx* (Figs. 11-20 and 11-21). Although Ricketts owed a debt to Morris, he usually rejected the density of Kelmscott design. His page layouts are lighter, his ornaments and bindings more open and geometric (Fig. 11-22), and his designs have a vivid luminosity. The complex, intertwining ornament of Celtic design and the flat, stylized figures painted on Greek vases, which he studied in the British Museum, were major inspirations. From them, Ricketts, like Beardsley, learned how to indicate figures and clothing with minimal lines and flat shapes with no tonal modulation.

In 1896 Ricketts launched the Vale Press. Unlike Morris, Ricketts did not own a press or do his own printing and instead placed his typesetting and presswork with printing firms that followed his exacting requirements. When Morris was shown Vale Press books during his final illness, he cried in admiration of the great beauty of Ricketts's volumes.



## The further development of French art nouveau

During the 1880s Grasset was a regular at Rodolphe Salis's Le Chat Noir nightclub, a gathering place for artists and writers that opened in 1881. There he met and shared his enthusiasm for color printing with younger artists: Georges Auriol (1863-1938), Henri de Toulouse-Lautrec (1864-1901), and fellow Swiss artist Théophile-Alexandre Steinlen (1859-1923).

Even Jules Chéret had to concede that Toulouse-Lautrec's 1891 poster "La Goulue au Moulin Rouge" broke new ground in poster design ([Fig. 11-23](#)). A dynamic pattern of flat planes—black spectator's silhouettes, yellow ovals for lamps, and the stark white undergarments of the notorious cancan dancer, who performed with transparent or slit underwear—move horizontally across the center of the poster. In front of this is the profile of the dancer Valentin, known as "the boneless one" because of his amazing flexibility. In this milestone of poster design, simplified symbolic shapes and dynamic spatial relationships form expressive and communicative images.

The son of the count of Toulouse, Toulouse-Lautrec had turned obsessively to drawing and painting after breaking both hips in an accident at age thirteen. Further growth of his legs was stunted, leaving him crippled. He became a master draftsman in the academic tradition after moving to Paris two years later. Japanese art, impressionism, and Degas's design and contour excited him, and he haunted Paris cabarets and bordellos, watching, drawing, and developing a journalistic, illustrative style that captured the night life of *la belle époque* ("the beautiful era"), a term used to describe glittering late nineteenth-century Paris. Primarily a printmaker, draftsman, and painter, Toulouse-Lautrec produced only thirty-one posters ([Figs. 11-24 through 11-27](#)), the commissions for which were negotiated in the cabarets in the evenings, and a modest number of music-and book-jacket designs. Drawing directly on the lithographic stone, he often worked from memory with no sketches and used an old toothbrush that he always carried to achieve tonal effects through a splatter technique.



**11-24.** Henri de Toulouse-Lautrec, poster for *Reine de joie* (Queen of Joy), 1892. The banker Rothschild thought his own likeness had been used for the main character in the book being advertised and attempted to prevent distribution of the poster. 137.2 x 91.7 cm



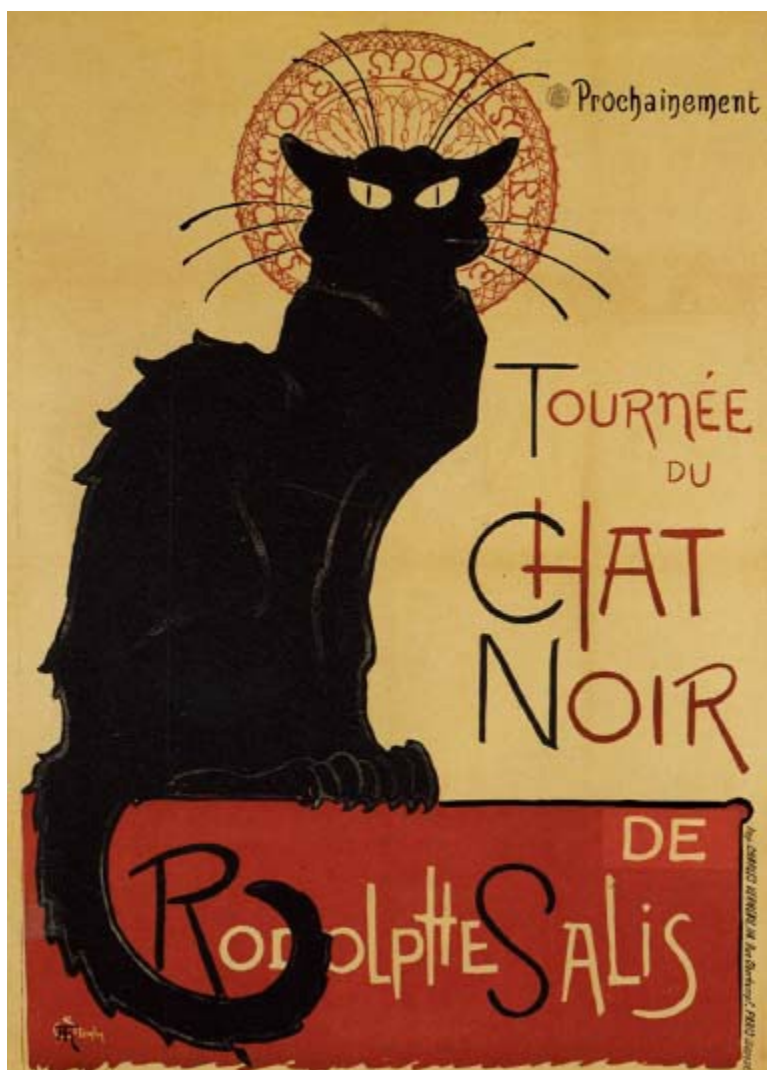
**11-25.** Henri de Toulouse-Lautrec, poster for Aristide Bruant, 1893. The influence of the Japanese print is clearly evident in the flat silhouette, unmodulated color, and stylized curvilinear drawing. 138 x 98.7 cm



**11-26.** Henri de Toulouse-Lautrec, poster for Jane Avril, 1893. The gestural expressiveness of Toulouse-Lautrec's drawing on the lithographic stone captures the vitality of the dancer. This poster was created from sketches made during a performance. 125.4 x 91.5 cm



**11-27.** Henri de Toulouse-Lautrec, poster for Troupe de Mademoiselle Églantine, 1896. The dancers' stockings guide the viewer from left to right across the poster surface, culminating with the feather collar of the dancer in the foreground. 58.4 x 78.2 cm



**11-28.** Théophile-Alexandre Steinlen, poster, “Tournée du Chat Noir de Rodolphe Salis,” 1896. Steinlen’s love of cats was often reflected in his poster designs. 139.4 x 98.4 cm





**11-29.** Théophile-Alexandre Steinlen, poster for Charles Verneau's printing firm, 1896. A cross section of Parisian society—a mother and baby, a washerwoman, two workers, Steinlen's daughter Colette with her nanny, a businessman, and sophisticated shoppers—promenades in a nearly life-sized echo of the adjacent sidewalks. 236.2 x 304.8 cm

There is an affinity, in the fluid reportorial line and flat color, between the posters and prints of Steinlen and those of his friend and sometime rival for commissions, Toulouse-Lautrec. The debate over which one influenced the other is irrelevant, because Steinlen and Toulouse-Lautrec drew inspiration from similar sources and each other.

Steinlen arrived in Paris at age twenty-two with his young wife, a great love of drawing, and a mania for cats. His first Paris commissions were cat drawings for *Le Chat Noir* ([Fig. 11-28](#)). Steinlen was a prolific illustrator during the 1880s and 1890s, and his radical political views, socialist affiliations, and anticlerical stance led him toward a social realism depicting poverty, exploitation, and the working class. His black-and-white lithographs often had color printed by a stencil process. His vast oeuvre includes over two thousand magazine covers and interior illustrations, nearly two hundred sheet-music covers, over a hundred book-illustration assignments, and three dozen large posters.

Although his first color poster was designed in 1885, his legacy is based on masterworks of the 1890s. His 236 by 305 centimeter multipanel poster for the printer Charles Verneau ([Fig. 11-29](#)) mirrored the pedestrians on adjacent Parisian sidewalks in nearly life-size, environmental scale. Remarkable tenderness was displayed in a dairy poster illustrating his hungry cats demanding a share of his daughter Colette's bowl of milk ([Fig. 11-30](#)).

The young Czech artist Alphonse Mucha (1860-1939) had shown remarkable drawing ability when he was growing up in the small Moravian village of Ivancice. After journeying to Paris at age twenty-seven, Mucha spent two years studying while supported by a benefactor. This financial support ended suddenly, and a period of dire poverty ensued. But Mucha gained steady acceptance as a dependable illustrator with strong drawing skills.

On Christmas Eve 1894, Mucha was at the Lemerciers' printing company, dutifully correcting proofs for a friend who had taken a holiday. Suddenly the printing firm's manager burst into the room, upset because the famous actress Sarah Bernhardt was demanding a new poster for the play *Gismonda* by New Year's Day. As Mucha was the only artist available, he received the commission. Using the basic pose from Grasset's earlier poster for Bernhardt in *Joan of Arc* (Fig. 11-31) and sketches of Bernhardt made at the theater, Mucha elongated Grasset's format, used Byzantine-inspired mosaics as background motifs, and produced a poster totally distinct from any of his prior work (Fig. 11-32). The bottom portion of this poster was unfinished because only a week was available for design, printing, and posting. Because of its complexity and muted colors, Mucha's work lacked Chéret's impact from afar. But once they stepped closer, Parisians were astounded.



**11-30.** Théophile-Alexandre Steinlen, poster for Guillot Brothers sterilized milk, c. 1897. The red dress functions graphically in a manner similar to Beardsley's "black spot." 135 x 94.2 cm



**11-31.** Eugène Grasset, poster for Sarah Bernhardt as Joan of Arc, 1894. A medieval figure stands before sky patterns inspired by ukiyo-e prints. 119.5 x 76 cm





**11-32.** Alphonse Mucha, *Gismonda* poster, 1894. The life-size figure, mosaic pattern, and elongated shape created an overnight sensation. 216 x 74 cm





**11-33.** Alphonse Mucha, “Monaco Monte Carlo” poster, 1897. The pensive female figure seems mesmerized by the plethora of stylized plant forms surrounding her. 108 x 75.5 cm



**11-34.** Alphonse Mucha, poster for Job cigarette papers, 1898. Mucha delighted in filling the total space with animated form and ornament. This poster exhibits Mucha’s characteristic elegance and sensual undertones. 155.5 x 104.5 cm

On New Year’s Day 1895, as Mucha began his meteoric rise, a number of trends throughout Europe were converging into what would be labeled art nouveau. Although Mucha resisted this label, maintaining that art was eternal and could

never be new, the further development of his work and of the visual poster are inseparably linked to this diffuse international movement and must be considered part of its development. Just as the English Arts and Crafts movement was a special influence on that country's art nouveau, the light and fanciful flowing curves of eighteenth-century French rococo were a special resource in France. The new art was hailed as *le style moderne* until December 1895, when Siegfried Bing (1838-1905; also known as Samuel Bing), a longtime dealer in Far Eastern art and artifacts who fostered the growing awareness of Japanese work, opened his new gallery, Salon de l'Art Nouveau, to exhibit art and crafts by young artists working in new directions. Bing commissioned the Belgian architect and designer Henri Clemens van de Velde (1863-1957) to design his interiors, and exhibited painting, sculpture, glasswork, jewelry, and posters by an international group of artists and designers.

Graphic design, more ephemeral and timely than most other art forms, began to move rapidly toward the floral phase of art nouveau as Chéret, Grasset, Toulouse-Lautrec, and especially Mucha developed its graphic motifs. From 1895 until 1900, art nouveau found its most comprehensive statement in Mucha's work. His dominant theme was a central female figure surrounded by stylized forms derived from plants and flowers, Moravian folk art, Byzantine mosaics, and even magic and the occult. So pervasive was his work that by 1900, *le style Mucha* was often used interchangeably with *l'art nouveau*. (The new art was called *Jugendstil*, after the magazine *Jugend* [Youth] in Germany, *Sezessionstil*, after the Vienna Secession art movement in Austria; *stile floreale* or *stile Liberty* after textiles and furnishings from the London department store in Italy; *modernismo* in Spain, and *Nieuwe Kunst* in the Netherlands.)

Mucha's women project an archetypal sense of unreality. Exotic and sensuous while retaining an aura of innocence, they express no specific age, nationality, or historical period. His stylized hair patterns ([Figs. 11-33 through 11-35](#)) became a hallmark of the era in spite of detractors who dismissed this aspect of his work as "noodles and spaghetti." Sarah Bernhardt, who had not been pleased with Grasset's *Joan of Arc* poster or many other posters for her performances, felt that Mucha's *Gismonda* poster expressed her so well graphically that she signed him to a six-year contract for sets, costumes, jewelry, and nine more posters. The sheer volume of Mucha's output was astounding. In addition to graphics, Mucha designed furniture, carpets, stained glass windows, and manufactured objects. His pattern books—including *Combinaisons ornementales* (Ornamental Combinations) ([Fig. 11-36](#)), produced in collaboration with Maurice Verneuil (1869-1942) and Georges Auriol (1863-1938)—helped spread the art nouveau style. There were also numerous Dutch books that provided instructive patterns in the art nouveau style.

In 1904, at the height of his fame, Mucha left Paris for his first American visit. His last major art nouveau work was executed in 1909. After Czechoslovakia became an independent nation in 1917, Mucha's time and work were centered there. His *Slav Epic*, a series of twenty large murals, depicted the history of his people. After Germany partitioned Czechoslovakia in 1939, Mucha was one of the first people arrested and interrogated by the Gestapo, and he died a few months later.

Although Emmanuel Orazi (1860-1934) came to prominence as a poster designer in 1884, when he designed a poster for Sarah Bernhardt, it was not until his static style yielded to the influences of Grasset and Mucha a decade later that he produced his best work. An example is his poster for La Maison Moderne (The Modern House) ([Fig. 11-37](#)), a gallery competing with Bing's Salon de l'Art Nouveau. A sophisticated young lady, drawn in an almost Egyptian profile, is posed before a counter bearing objects from the gallery. The logo centered in the window typifies the many applications of art nouveau letterforms to trademark design. Many trademarks of art nouveau origin ([Fig. 11-38](#)) have been in continuous use since the 1890s.





**11-35.** Alphonse Mucha, poster for the French Commerce Ministry exhibit at the Louisiana Purchase Exposition, Saint Louis, Missouri, 1904. An elegantly clad woman clasps the hand of a clichéd Native American. 107.3 x 74.3 cm





**11-36.** Maurice Verneuil, page from *Combinaisons ornementales*, 1900. Art nouveau was spread by pattern books for artists and designers. 39.1 x 44.4 cm



**11-37.** Emmanuel Orazi, poster for La Maison Moderne, 1905. Furniture, objects, clothing, jewelry, and even the woman's hair evidence the totality of the movement. 91.4 x 121 cm



**11-38.** A. L. Rich, trademark for General Electric, c. 1890. This design satisfies the requirements of a successful trademark: it is unique, legible, and unequivocal, which explains why it has survived decades of fluctuating design approaches. (A registered trademark of General Electric Company, used by permission.) Various sizes

## Art nouveau comes to America

British and French graphic art soon joined forces to invade America. In 1889, and again in 1891 and 1892, Harper's magazines commissioned covers from Eugène Grasset ([Fig. 11-39](#)). These first presentations of a new approach to graphic design were literally imported, for Grasset's designs were printed in Paris and shipped by boat to New York to be bound onto the magazines. The visual poster was adopted by the American publishing industry, and colorful placards began to appear at the newsstands advertising the new books and major magazines, including *Harper's*, *Scribner's*, and *Century*.

British-born Louis Rhead (1857-1926) studied in his native England and then in Paris before immigrating to America in 1883. After eight years in New York as an illustrator, he returned to Europe for three years and adopted Grasset's style. Upon his return to America, a prolific flow of posters, magazine covers ([Fig. 11-40](#)), and illustrations enabled him to join the self-taught American William (Will) H. Bradley (1868-1962) as one of the two major American practitioners of art nouveau-inspired graphic design and illustration.

Although Rhead embraced Grasset's willowy maidens, contour line, and flat color, he rejected his pale colors in favor of vibrantly unexpected combinations, such as red contour lines on bright blue hair before an intense green sky. Rhead's eclectic style sometimes mixed a profusion of influences. Decorative embellishments from Victorian designs, forms inspired by the Arts and Crafts movement, and curving, abstract linear patterns were sometimes combined in his designs.



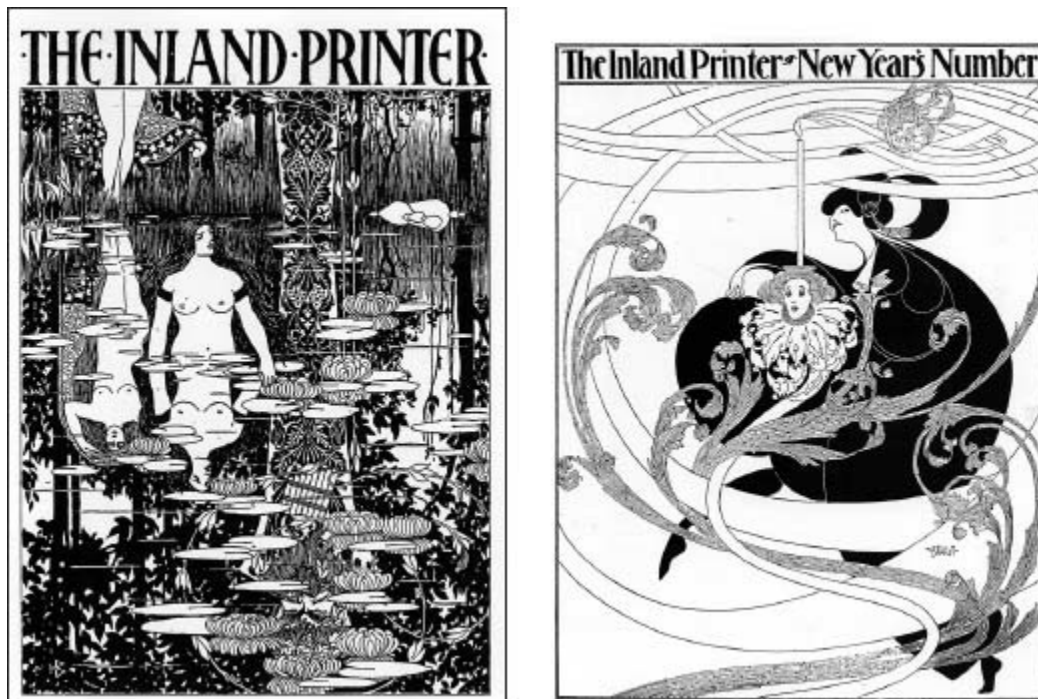
[11-39](#). Eugène Grasset, cover for *Harper's Magazine*, 1892. Grasset's work,



combining flowing contours and flat color with an almost medieval flavor, captured the American imagination. 48.3 x 35.6 cm



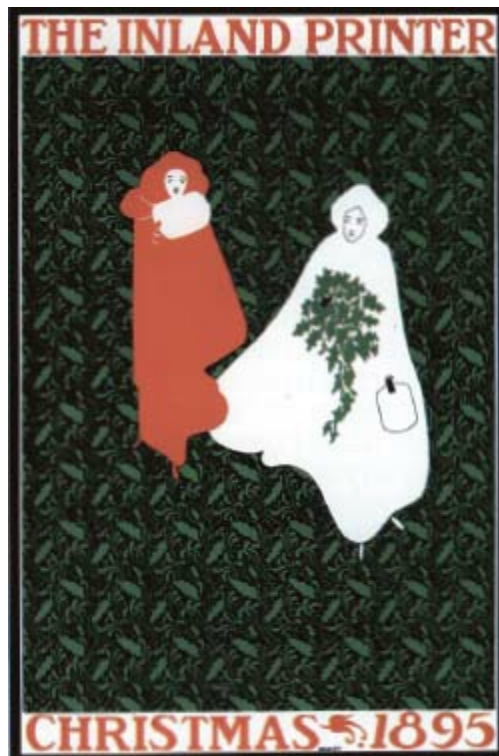
**11-40.** Louis Rhead, cover and back for *Harper's Bazar*, 1894. Dazzling linear patterns animate the background. Note the intensity of Rhead's colorful advertisement for Royal Baking Powder on the back cover, in contrast to the other three more typical ads. 48.3 x 35.6 cm



**11-41.** Will Bradley, covers for the *Inland Printer*, July 1894 and January 1895. Bradley's graphic vocabulary ranged from delicate contour line for an overall



light effect, to complex full-tone drawing, to reduction of the image to black-and-white silhouette masses. 31.7 x 21.6 cm



**11-42.** Will Bradley, cover for the *Inland Printer*, December 1895. Figures are reduced to organic symbols in dynamic shape relationships. 31.7 x 21.6 cm



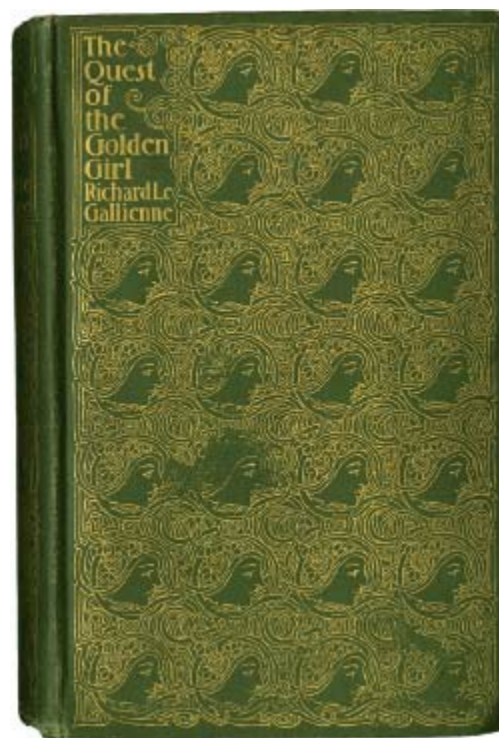
**11-43.** Will Bradley, poster and cover for the *Chap Book*, 1895. Repetition of the figure in a smaller size, overlapping the larger figure, enabled Bradley to create a complex set of visual relationships. 49.8 x 47.1 cm

Although Rhead adopted the French poster as his model, the energetic and enormously talented Will Bradley was inspired by English sources. Shortly after the death of his father, nine-year-old Bradley moved with his mother from Massachusetts to Ishpeming, Michigan, to live with relatives. His early training in graphic arts began at age eleven, when he became an apprentice for the *Iron Agitator* (later the *Iron Ore*) newspaper. When Bradley was seventeen, he used his fifty-dollar savings to go to Chicago and apprentice at Rand McNally as an engraver. Realizing that engravers did not design or illustrate, and that illustrators and designers did not engrave, he returned briefly to Ishpeming. But Chicago soon beckoned again, and he became a typographic designer at the Knight & Leonard printing company when he was nineteen.

Unable to afford art lessons, Bradley became a voracious student of magazines and library books. As with Frederic Goudy and Bruce Rogers, William Morris

and his ideals had an enormous impact on Bradley. By 1890 his Arts and Crafts–inspired pen-and-ink illustrations were bringing regular commissions. In early 1894 Bradley became aware of Beardsley’s work, which led him toward flat shapes and stylized contour. Beginning in 1894, Bradley’s work for the *Inland Printer*, a trade journal devoted to commercial printing (Figs. 11-41 and 11-42), and the *Chap Book*, a literary magazine (Fig. 11-43), ignited art nouveau in America. His cover designs for the *Inland Printer* changed monthly, an approach that Bradley would later claim was a first for an American magazine. His detractors dismissed him as “the American Beardsley,” but Bradley used Beardsley’s style as a stepping-stone to fresh graphic technique and a visual unity of type and image that moved beyond imitation. He made innovative use of photomechanical techniques to produce repeated, overlapping, and reversed images.

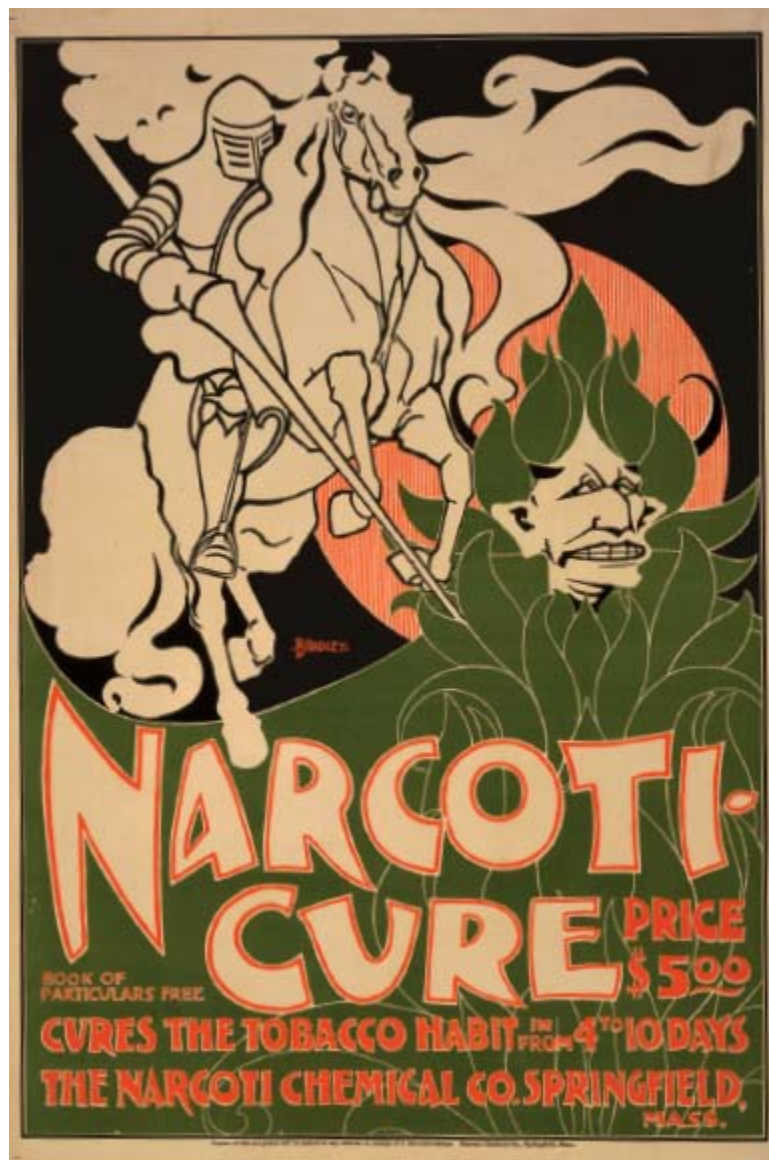
Bradley was inventive in his approach to typographic design and flouted all the prevailing rules and conventions. Type became a design element to be squeezed into a narrow column or letterspaced so that lines containing various numbers of letters became the same length and formed a rectangle. Inspired by the Kelmscott Press, Bradley established the Wayside Press after moving from Chicago to Springfield, Massachusetts, in late 1894. He also created designs for other publishers, such as the binding for *The Quest of the Golden Girl* for the publisher John Lane in New York (Fig. 11-44). He produced books and advertisements (Fig. 11-45) and began publication of an art and literary periodical, *Bradley: His Book*, in 1896. Both the magazine and the press were critical and financial successes, but the rigors and many roles involved in running them—editor, designer, illustrator, press manager—threatened Bradley’s health. In 1898 he sold Wayside Press to the University Press in Cambridge, Massachusetts, and accepted a position there.



**11-44.** Will Bradley, binding for *The Quest of the Golden Girl*. The poster



promoting this book was designed by Ethel Reed (see [fig. 11-48](#)). 19.5 x 12 cm



**11-45.** Will Bradley, poster for the Narcoti Chemical Company, Springfield, Massachusetts, 1895. 50.3 x 46.8 cm



**11-46.** Will Bradley, covers and spreads from *The American Chap-Book*, 1905. Designers, compositors, and printers drew ideas and possibilities from Bradley's demonstration designs and ornaments. 25.4 x 15.2 cm





of his career Bradley made significant contributions to the evolution of twentieth-century editorial design for William Randolph Hearst publications such as *Good Housekeeping* and the *Century* magazine.



**11-48.** Ethel Reed, poster for *Arabella and Araminta Stories*, by Gertrude Smith, 1895. With an imaginative use of three-color printing, the blond hair of the two girls glows against their black clothing. 66.4 x 36.8 cm

Ethel Reed (b. 1876) was the first American woman to achieve national prominence as a graphic designer and illustrator ([Fig. 11-48](#)). Born and raised in Massachusetts, she became well known as a book illustrator and poster designer at age eighteen. For four brief years (1894-98) she created posters and illustrations for Boston publishers Copeland & Day, while Lamson, Wolfe and

Company produced her last poster in London in 1898. Her disappearance from the historical record at age twenty-two remains a mystery.

An art director for Harper and Brothers publications from 1891 until 1901, Edward Penfield (1866-1925) enjoyed a reputation rivaling that of Bradley and Rhead. Penfield studied at the Art Student's League from 1889 to 1895 under George deForest Brush, a well-known instructor who had trained in Paris and aided the spread of European styles in America. Penfield's monthly series of posters for *Harper's* magazine from 1893 until 1898 were directed toward the affluent members of society, frequently depicting them reading or carrying an issue of the magazine. During the course of that year, Penfield evolved toward his mature style of contour drawing with flat planes of color. By eliminating the background, he forced the viewer to focus on the figure and lettering, a technique likely showing the influence of Japanese prints ([Fig. 11-49](#)). Penfield drew with a vigorous, fluid line, and his flat color planes were often supplemented by a masterly stipple technique ([Fig. 11-50](#)). In an 1897 poster ([Fig. 11-51](#)), everyone on a train, including the conductor, is reading *Harper's*. Penfield's *Harper's* campaign was wildly successful, and competitive publications commissioned imitative designs revealing a reading public absorbed in their magazines. William Carqueville (1871-1946) created similar posters for *Lippincott's* magazine, including one for the January 1895 issue featuring a girl lost in thought after reading a passage from *Lippincott's* ([Fig. 11-52](#)).

Several younger artists of the 1890s poster movement were to become major illustrators for magazines and books during the twentieth century. Maxfield Parrish (1870-1966) was rejected as a student by the well-known Brandywine School instructor Howard Pyle, who told young Parrish that there was nothing more that Pyle could teach him and that he should develop an independent style. Parrish expressed a romantic and idealized view of the world ([Fig. 11-53](#)) in book, magazine, and advertising illustrations during the first three decades of the twentieth century before turning to painting landscapes for reproduction. Parrish created an elegant land of fantasy with his idealized drawing, pristine color, and intricate composition.



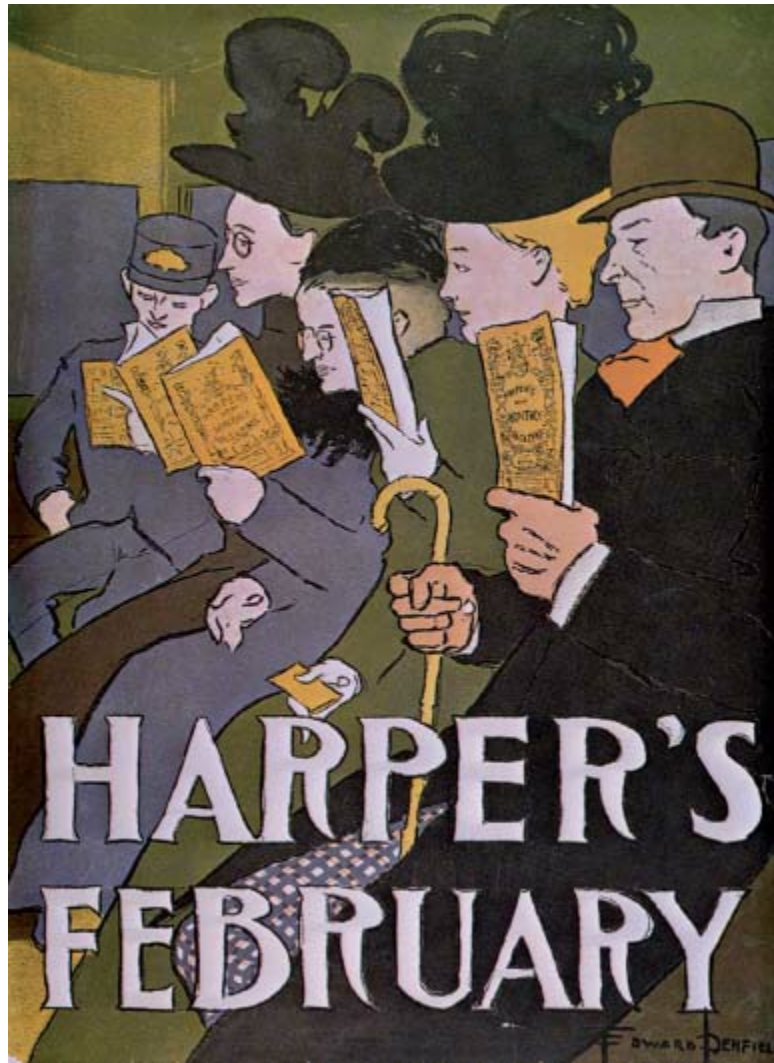


**11-49.** Edward Penfield, poster for *Harper's*, 1894. The simplicity of message and image is remarkably similar to the *plakatstil* discussed in chapter 14. 45.9 x 34.8



**11-50.** Edward Penfield, “Poster Calendar,” 1897. Clearly a self-portrait, this poster shows the artist at work accompanied by one of his beloved cats. His stipple technique is used to create the tone for the background. 43.7 x 30.5 cm

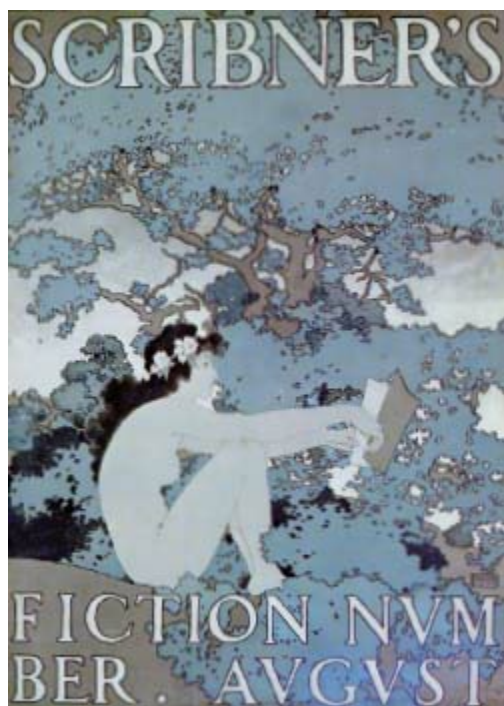




**11-51.** Edward Penfield, poster for *Harper's*, 1897. Spatial compression similar to a telephoto lens converts five overlapping figures into a rhythmic two-dimensional pattern. 48.3 x 35.6 cm



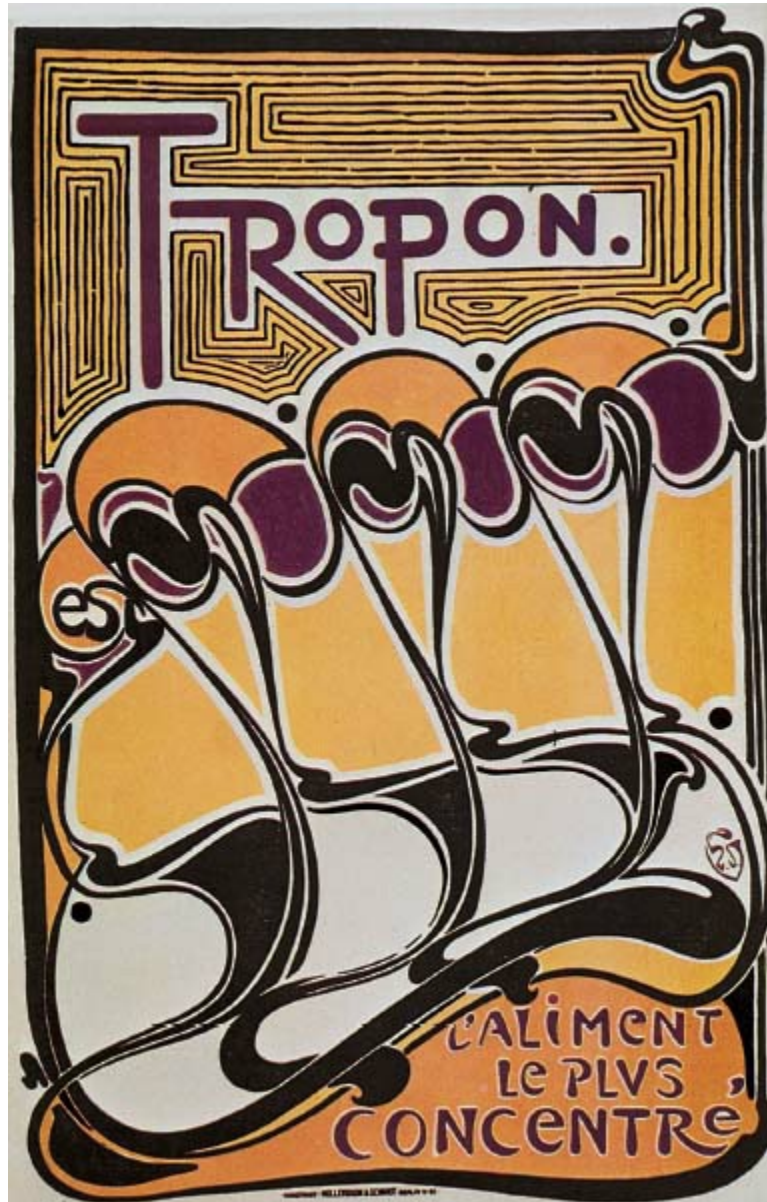
**11-52.** Will Carqueville, poster for *Lippincott's*, January 1895. The pensive Lippincott's reader seems to be reflecting upon a passage from the magazine. The bold flat colors are characteristic of Carqueville's earlier poster designs. 46.8 x 30.5 cm



**11-53.** Maxfield Parrish, poster for *Scribner's* magazine, 1897. 49.5 x 35.6 cm



**11-54.** Georges Lemmen, cover design for a *Les Vingt* exhibition catalogue, 1891. A rising sun, symbolic of the group, ascends over a rhythmic sea of swirling lines. 21 x 21 cm



**11-55.** Henri van de Velde, poster for Tropon powdered food concentrate, 1899. This swirling configuration may have been inspired by the separation of egg yolks from egg whites. 111.4 x 77.5 cm





**11-56.** Henri van de Velde, text pages from *Also Sprach Zarathustra*, 1908. Gold ornaments cap each column of type. The chapter heading design is in the center of the left page, and a chapter section is indicated high on the right page. Van de Velde saw this book as a total entity and designed the binding, typography, and ornaments. 37.2 x 24.8 cm

## Innovation in Belgium and the Netherlands

Belgium experienced the beginnings of creative ferment during the 1880s, when the Cercle des XX (Group of Twenty) formed to show progressive art ignored by the salon establishment, including paintings by Gauguin in 1889 and Van Gogh in 1890. The cover design for a *Les Vingt* (The Twenty) exhibition catalogue by Georges Lemmen (1865-1916) in 1891 demonstrates that Belgian artists were at the vanguard in the movement toward a new art ([Fig. 11-54](#)). By the mid-1890s Belgian art nouveau became a significant force, as architect Baron Victor Horta and designer Henri van de Velde were influencing developments throughout Europe.

Van de Velde, an architect, painter, designer, and educator, synthesized sources such as Japanese prints, French art nouveau, the English Arts and Crafts movement, and, later, the Glasgow School into a unified style. After exploring postimpressionism, including pointillism, he studied architecture and joined the Cercle des XX. Morris's example inspired his increasing involvement in design, and Van de Velde soon abandoned painting. Interiors, book design, bookbinding, jewelry, and metalwork became major activities. In 1892 Van de Velde wrote an important essay, "Déblaiement d'art," calling for a new art that would be contemporary in concept and form but possess the vitality and ethical integrity of the great decorative and applied arts of the past.

In applying this approach to graphic design, Van de Velde became a precursor of twentieth-century painting, foretelling the coming of Kandinsky and abstract expression. His only poster was for a concentrated food product, Tropon, for which he created labeling and advertising in 1899 ([Fig. 11-55](#)). Rather than communicating information about the product or depicting people using it, Van de Velde engaged the viewer with symbolic form and color. His 1908 book designs for Friedrich Nietzsche's *Also Sprach Zarathustra* (*Thus Spoke Zarathustra*) ([Fig. 11-56](#)) and *Ecce Homo* were masterworks.

Although Van de Velde became an innovator of art nouveau, he was far more interested in furthering the Arts and Crafts philosophy than in visual invention as an end in itself. After the turn of the century, his teaching and writing (*The Renaissance in Modern Applied Art*, 1901; *A Layman's Sermons on Applied Art*, 1903) became a vital source for the development of twentieth-century architecture and design theory. He taught that all branches of art—from painting to graphic design, from industrial design to sculpture—share a common language of form and are of equal importance to the human community. They all demand appropriate materials, functional forms, and a unity of visual organization. He saw ornament not as decoration but as a means of expression that could achieve the status of art.

Machine-made objects, Van de Velde argued, should be true to their manufacturing process instead of trying, deceitfully, to appear handmade. After the grand duke of Saxe Weimar called Van de Velde to Weimar as an art and design adviser in 1902, he reorganized the Weimar Arts and Crafts Institute and the Weimar Academy of Fine Arts, a preliminary step toward Walter Gropius's

formation of the Bauhaus in 1919 (see chapter 16). When World War I broke out, Van de Velde returned to his native country. In 1925 the Belgian government expressed its appreciation by naming Van de Velde director of the Institut Supérieur des Arts Décoratifs in Brussels.

Other 1890s Belgian graphic designers added their own variations to the new art. After six years in Paris, Privet Livemont (1861-1936) returned to his native Belgium. A teacher and painter, he produced nearly three dozen posters and was strongly inspired by Mucha's idealized women, their tendrilous hair, and their lavish ornament. His major innovation was a double contour separating the figure from the background. His posters were often outlined by a thick, white band, which increased the image's impact when posted on billboards ([Figs. 11-57](#) and [11-58](#)). Gisbert Combaz (1869-1941) left the practice of law to become an artist and art historian specializing in the Far East. He was a leading member of La Libre Esthétique, the organization that evolved from the Cercle des XX in 1893. His many exhibition posters for this group feature intense color and pushed the art nouveau arabesque into an almost mechanical, tense line ([Fig. 11-59](#)).

In the Netherlands, Nieuwe Kunst spanned roughly the fourteen years between 1892 and 1906. Through Nieuwe Kunst many young Dutch artists sought new vistas with energy and enthusiasm, encouraged by fresh, optimistic, and progressive ideals. They brought about an important artistic revival in the Netherlands that provided the seeds for future movements such as De Stijl, art deco, and what is now known as the Wendingen style.

The book was one of the principal expressive media of Nieuwe Kunst. Some special qualities of the movement's book design are unpredictability, eccentricity, openness, and innovation. It also reflects a love for order and geometry, balanced by a penchant for the primitive and independence from accepted norms.

In comparison to art nouveau book design in other European countries, Nieuwe Kunst was more playful and diverse. Although they ignored the actual relationship of plant and flower forms to the picture plane, some artists were faithful to nature in depicting these forms. Eventually there emerged an abstract approach where undulating and swerving lines were united into intricate patterns. After 1895, mathematics was seen as a creative source in itself, with symmetry and rationalism each playing a part.



**11-57.** Privet Livemont, “Absinthe Robette” poster, 1898. The sensuous female figure is clearly enthralled by the now banned liqueur. 109.8 x 79.4 cm



**11-58.** Privet Livemont, poster for Rajah coffee, 1899. The steam from the coffee cup and the product name are entwined in a fascinating interplay of forms. 73.7



x 40.6 cm



**11-59.** Gisbert Combaz, poster for La Libre Esthétique, 1898. The sinuous art nouveau line acquires the mechanistic precision of a French curve. 78.7 x 40.6 cm



**11-60.** J. H. and J. M. de Groot, *Driehoeken bij ontwerpen van ornament*, published by Joh. G. Stemler & Cz., Amsterdam, 1896. This is one of many Dutch books that provided instruction on the construction of art nouveau ornaments. 20 x 14 cm

Of particular importance to the Nieuwe Kunst movement were influences from the Dutch East Indies (now Indonesia). The Dutch had a bond with their overseas colonies that was quite different from that of other colonial powers. Dutch artists readily assimilated East Indian motifs and techniques.

The interest in natural and mathematical forms engendered a number of books on adapting these to stylized decoration. One of the most popular was *Driehoeken bij ontwerpen van ornament* (Triangles in the Design of Ornament), by J. H. de Groot, a teacher at the Quellinus arts and crafts school in Amsterdam, and his sister Jacoba M. de Groot. Published in a large edition in 1896, it reached a broad audience and exerted much influence. Providing artists with vivid instructions for the construction of abstract forms based on nature, in fifty plates accompanied by descriptive texts it demonstrated that almost any imaginable figure could be created from variations of thirty-and forty-five-degree triangles. It is no coincidence that theosophy, in which geometry is seen as an ordering principle of the cosmos, was popular in the Netherlands during this period ([Fig. 11-60](#)).

The introduction of batik as a contemporary design medium was one of the important contributions of the Netherlands to the international art nouveau movement. Batik-making had long been a traditional craft for women in the Dutch East Indies. The lush and organic designs of Javanese batik greatly inspired artists such as Chris Lebeau (1878-1945) and Jan Toorop (1858-1928),

and this flat-pattern design soon evolved into a distinctive Dutch national style.

Chris Lebeau produced some of the most striking and complex designs in batik and was successful in assimilating traditional patterns and colors of the East Indies into his own work. In 1900 the publisher Lambertus Jacobus Veen commissioned Lebeau to design the binding for *De stille kracht* (The Quiet Power), the most heavily East Indian of all the novels by The Hague writer Louis Couperus ([Fig. 11-61](#)). In October 1900, the definitive design for *De stille kracht* was produced in batik and then stamped in gold before being made into the binding. On the back both the binder and the batik studio are cited, an unusual gesture in this period. Although the design suggests flowers, it was actually made according to a mathematical system based on diamond shapes. *De stille kracht* was a large edition that reached thousands of readers, and as a result Lebeau and Veen were largely responsible for the popularity of batik in the Netherlands.

Jan Toorop was born on the Dutch East Indies island of Java and at the age of thirteen left to study in the Netherlands. He eventually studied at the polytechnic school at Delft, the Amsterdam Academy, and the École des Arts Décoratifs in Brussels. For Toorop, Javanese culture was a natural source of inspiration. His use of the silhouette, his linear style, and the forms, expressions, and hairstyles of his female figures are derived from Javanese *wajan* shadow puppets. This Javanese influence is clear in his 1895 poster for Delftsche Slaolie (Delft Salad Oil), which is dominated by two enigmatic female figures, a design that brought him acclaim in decorative art circles ([Fig. 11-62](#)).

Veen was a personal friend of Toorop and gave him many binding commissions. His 1898 binding for *Psyche*, one of the many designs for Louis Couperus, shows his skill in combining text with illustration. The design is filled with Toorop's "whiplash" lines, and the lettering, especially on the spine, blends in with the illustration ([Fig. 11-63](#)).

And last, there were those exacting designers who found refuge in the familiar solidity of geometry. Here decorative ornaments are derived predominantly from mathematics, and books such as *Driehoeken bij ontwerpen van ornament* were sources of inspiration. An outstanding example is *De vrouwen kwestie, haar historische ontwikkeling en haar economische kant* (The Woman Question, Her Historical Development and Her Economic Side), by Lily Braun, designed in 1902 by S. H. de Roos ([Fig. 11-64](#)).

By 1903, the glory and excitement of the experimental period of Nieuwe Kunst showed clear signs of having run its course as the movement assumed an established form, and by 1910 Nieuwe Kunst had sadly digressed into mainly vapid commercial devices. In the end the original discoveries were taken over by those who only saw their superficial appeal and continued to exploit them as fashionable decorative styles, easy to manipulate and applicable to almost any goal.





**11-61.** Chris Lebeau, binding for *De stille kracht*, by Louis Couperus, published by Van Holkema en Warendorf, Amsterdam, 1900. The binding uses the batik process that was indigenous to the Dutch East Indies (now Indonesia). 21 x 17 cm

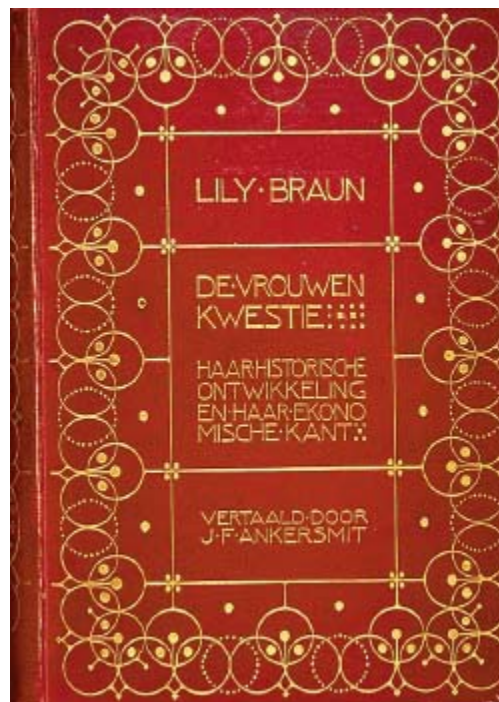




**11-62.** Jan Toorop, poster for Delftsche Slaolie, 1894. Printed in yellow and lavender, this poster becomes kinetic through its undulating linear rhythms and close-valued complementary colors. 100 x 70 cm



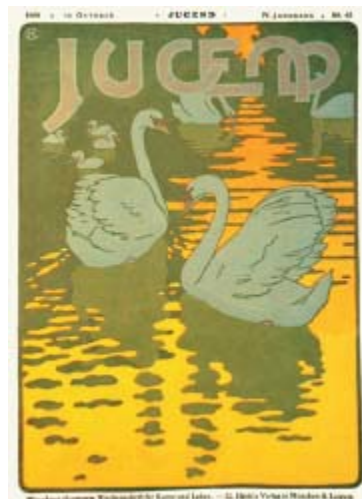
**11-63.** Jan Toorop, binding for *Psyche*, by Louis Couperus, published by L. J. Veen, Amsterdam, 1898. *Psyche* is a symbolic, tragic, and erotic fairy tale of Princess Psyche, Prince Eros, and the winged stallion Chimera. Psyche was a princess from the Land of Today and longed for the Land of Tomorrow. She was born with two useless little wings with which she wished to soar to other realms. One day while at her father's palace, she saw in the ephemeral cloud shapes a knight on the blond winged steed called Chimera. As depicted on the binding, Chimera eventually became reality and in Psyche's death carried her off through the wind and stars to the lands of her dreams. 15.5 x 10.5 cm



**11-64.** S. H. de Roos, design for *De vrouwen kwestie, haar historische ontwikkeling en haar economische kant*, by Lily Braun, published by A. B. Soep, Amsterdam, 1902. 27 x 20 cm



**11-65.** Otto Eckmann, *Jugend* cover, 1896. Jugendstil graphics often blended curvilinear stylization with traditional realism. 30.5 x 22.8 cm



**11-66.** Hans Christiansen, *Jugend* cover, 1899. The stylized curves of the letterforms echo the curves of the illustration's flat shapes. 30.5 x 22.8



**11-67.** Peter Behrens, page design for *Jugend*, 1904. Evoking peacock feathers and Egyptian lotus designs, an abstract column rises between two columns of textura-inspired type. 30.5 x 22.8 cm

## The German Jugendstil movement

When art nouveau arrived in Germany it was called *Jugendstil* (youth style) after a new magazine, *Jugend* (Youth), founded by writer, journalist, and publisher Georg Hirth in Munich in 1896. From Munich, Jugendstil spread to Berlin, Darmstadt, and all over Germany. German art nouveau had strong French and British influences, but it also retained strong links to traditional academic art. The German interest in medieval letterforms—Germany was the only European country that did not replace Gutenberg’s textura type with the roman styles of the Renaissance—continued side by side with art nouveau motifs.

During *Jugend*’s first year, its circulation climbed to thirty thousand copies per week, and the magazine soon attracted a readership of two hundred thousand per week. Art nouveau ornaments and illustrations were on virtually every editorial page. Full double-page illustrations, horizontal illustrations across the top of a page, and decorative art nouveau designs brought rich variety to a format that was about half visual material and half text. One unprecedented editorial policy was to allow each week’s cover designer to design a masthead to go with the cover design ([Fig. 11-65](#)). Over the course of a year, the *Jugend* logo appeared variously as giant textura letters, tendrilous art nouveau lettering, or just as the word *Jugend* set in twenty-four-point typography above the image because that week’s designer had ignored or forgotten the need to include the logotype in the design. In the cover design for October 1899 by Hans Christiansen (1866-1945), a leading artist associated with *Jugend*, the simple, sans-serif letterforms are drawn in constrained, pale colors ([Fig. 11-66](#)); the images are contrasting planes of warm and cool colors. Large-scale ornamentation ranged from Peter Behrens’s (1868-1940) abstract designs ([Fig. 11-67](#)) inspired by ancient Egyptian artifacts to stylized floral designs.

Along with Otto Eckmann (1865-1902), Behrens became widely known for large, multicolor woodblock prints ([Fig. 11-68](#)) inspired by French art nouveau and Japanese prints. In addition to five cover illustrations and numerous decorative borders for *Jugend*, Eckmann designed jewelry, objects, furniture, women’s fashions, and an important typeface called Eckmannschrift. He became a designer and consultant for the Allgemeine Elektrizitäts-Gesellschaft (General Electric Company), or AEG, and explored the application of Jugendstil ornament to the graphic and product needs of industry ([Fig. 11-69](#)).





**11-68.** Peter Behrens, *The Kiss*, 1898. This six-color woodcut, controversial for its androgynous imagery, was first reproduced in *Pan* magazine. 27.2 x 21.7 cm





**11-69.** Otto Eckmann, cover for an Allgemeine Elektrizitäts-Gesellschaft catalogue, 1900. Brush-drawn lettering and ornaments express the kinetic energy of electricity.



**11-70.** Otto Eckmann, type specimen for *Eckmann Dekorative Schrift*, 1901. The blending of contradictory influences—medieval, Asian, and art nouveau—produced an extremely popular type family, Eckmannschrift, which included Decorative Scripts. Various sizes



**11-71.** Peter Behrens, trademark for Insel-Verlag, 1899. The ship in a circle perched on art nouveau waves typifies Jugendstil trademark design. Various sizes

The Klingspor Foundry in Offenbach am Main was the first German type foundry to commission new fonts from artists, and in 1900 it released Eckmann's Eckmannschrift ([Fig. 11-70](#)), which created a sensation and thrust this small regional foundry into international prominence. Drawn with a brush instead of a pen, Eckmannschrift was a conscious attempt to revitalize typography by combining medieval and roman. As the new century opened, Eckmann seemed poised to play a major role in the further evolution of design, but in 1902 the thirty-seven-year-old designer succumbed to the tuberculosis that had plagued him for years.

In addition to his work for *Jugend*, Peter Behrens experimented with ornaments and vignettes of abstract design through two other publications, *Der Bunte Vogel* and *Die Insel*. He became artistic adviser to *Die Insel* and its publisher, Insel-Verlag, for which he designed one of the finest Jugendstil trademarks ([Fig. 11-71](#)). *Die Insel* was not illustrated, and Behrens gave it a consistent typographic format and program using Old Style typefaces.

The primary German contribution to the development of early twentieth-century modern design was not Jugendstil, but the innovations that developed in reaction to it as architects and designers, including Peter Behrens, became influenced by the ideals of the Arts and Crafts movement, purged of its medieval affectations. Designers in Germany, Scotland, and Austria moved rapidly from the floral phase of art nouveau toward a more geometric and objective approach. This accompanied a shift from swirling organic line and form to a geometric ordering of space. (The birth of this modernist design sensibility is discussed in chapter 12.)

## The Italian pictorial tradition

At the turn of the century, Italian posters were characterized by a sensuous exuberance and elegance rivaling that of *la belle époque* in France. For twenty-five years, the Milan firm of Giulio Ricordi, previously known for publishing opera librettos, produced most of the masterpieces of Italian poster design. Ricordi's director was the German-born Adolfo Hohenstein (1854-1928), and like Chéret in France, Hohenstein is seen as the father of poster design in Italy ([Fig. 11-72](#)). Working under him were some of the best poster artists in Italy, including Leopoldo Metlicovitz (1868-1944) ([Fig. 11-73](#)), Giovanni Mataloni (1869-1944) ([Fig. 11-74](#)), and Marcello Dudovich (1878-1962) ([Fig. 11-75](#)). Dudovich was an eclectic designer who eventually arrived at a unique colorful style. Like Hohlwein in Germany, he preferred elegant subjects presented in flat areas of color. Together with artists such as the Polish-born Franz Laskoff (1869-1918) ([Fig. 11-76](#)) and Leonetto Cappiello (1875-1942) ([Fig. 11-77](#)), he was a popular designer for the fashionable Mele department store in Naples, an important Ricordi client that commissioned over 120 posters.

The English art historian Herbert Read once suggested that the life of any art movement is like that of a flower. A budding in the hands of a small number of innovators is followed by full bloom; the process of decay begins as the influence becomes diffused and distorted in the hands of imitators who understand merely the stylistic manifestations of the movement rather than the driving passions that forged it. After the turn of the century, this was the fate of art nouveau. Early art nouveau objects and furniture had been primarily one-of-a-kind or limited-edition items. But as the design of posters and periodicals brought art nouveau to an ever-widening circle, far greater quantities were produced. Some manufacturers focused on the bottom line by turning out vast amounts of merchandise and graphics with lower design standards. Lesser talents copied the style, while many innovators moved on in other directions. Art nouveau slowly declined until it vanished in the ashes of World War I, the political and nationalist forces thrusting Europe toward global war having made its aesthetic *joie de vivre* irrelevant.

Art nouveau's legacy is a tracery of the dreams and lifestyles of a brief Indian summer in the human saga. Its offspring were twentieth-century designers who adopted not its surface appearance, but its attitudes toward materials, processes, and value.



11-72. Adolfo Hohenstein, Bitter Campari poster, 1901. 300 x 150 cm

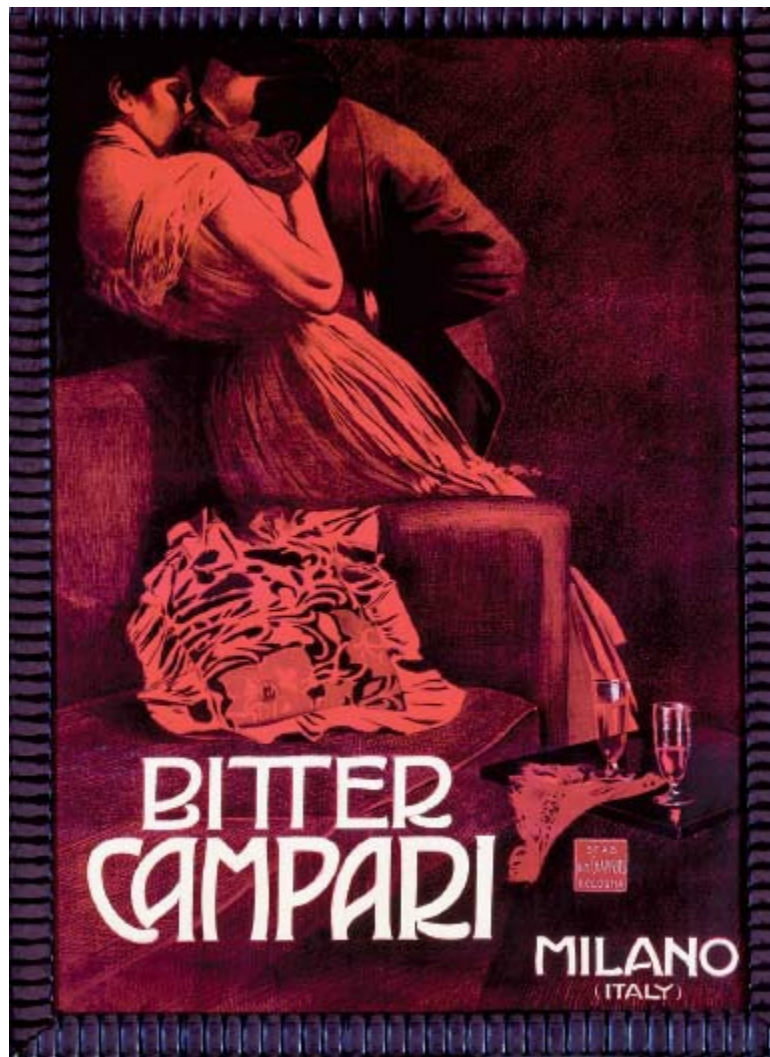




**11-73.** Leopoldo Metlicovitz, Calzaturificio di Varese poster, 1913. This classic Metlicovitz poster exudes an optimistic elegance. 140 x 100 cm



**11-74.** Giovanni Mataloni, Brevetto Auer poster, 1895. 100 x 70 cm

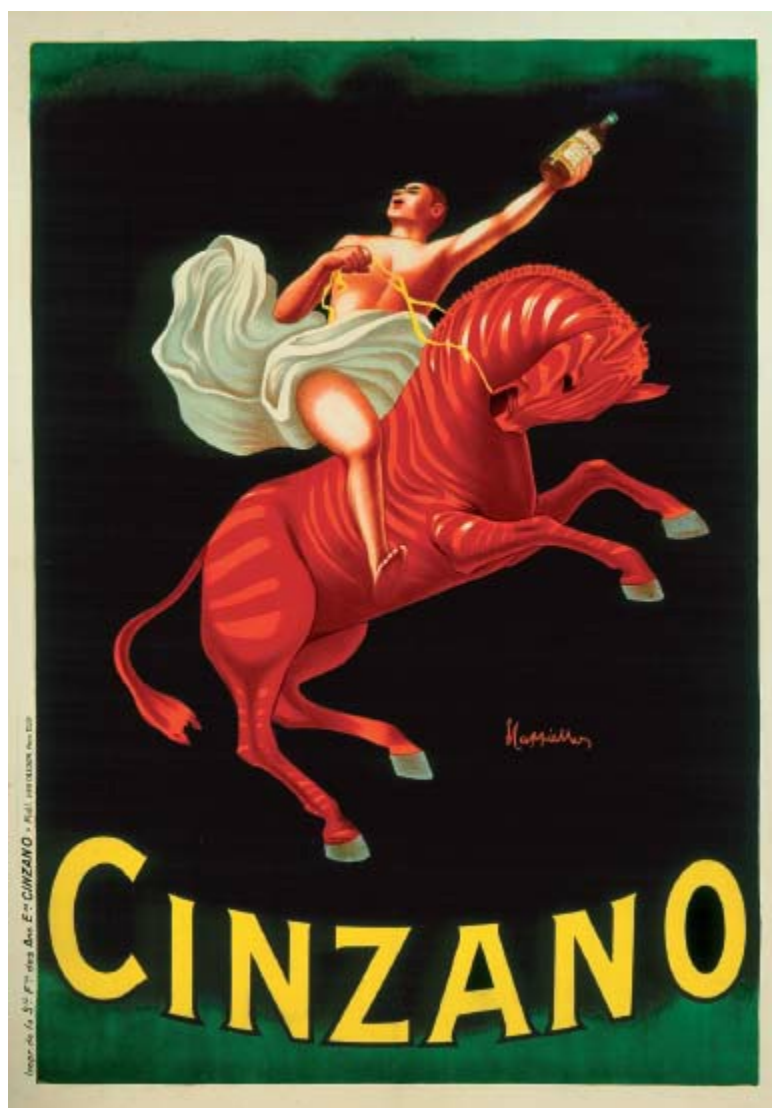


**11-75.** Marcello Dudovich, Bitter Campari poster, 1901. The message is unambiguous as Dudovich equates sensual pleasure with that derived from Bitter Campari. 100 x 150 cm



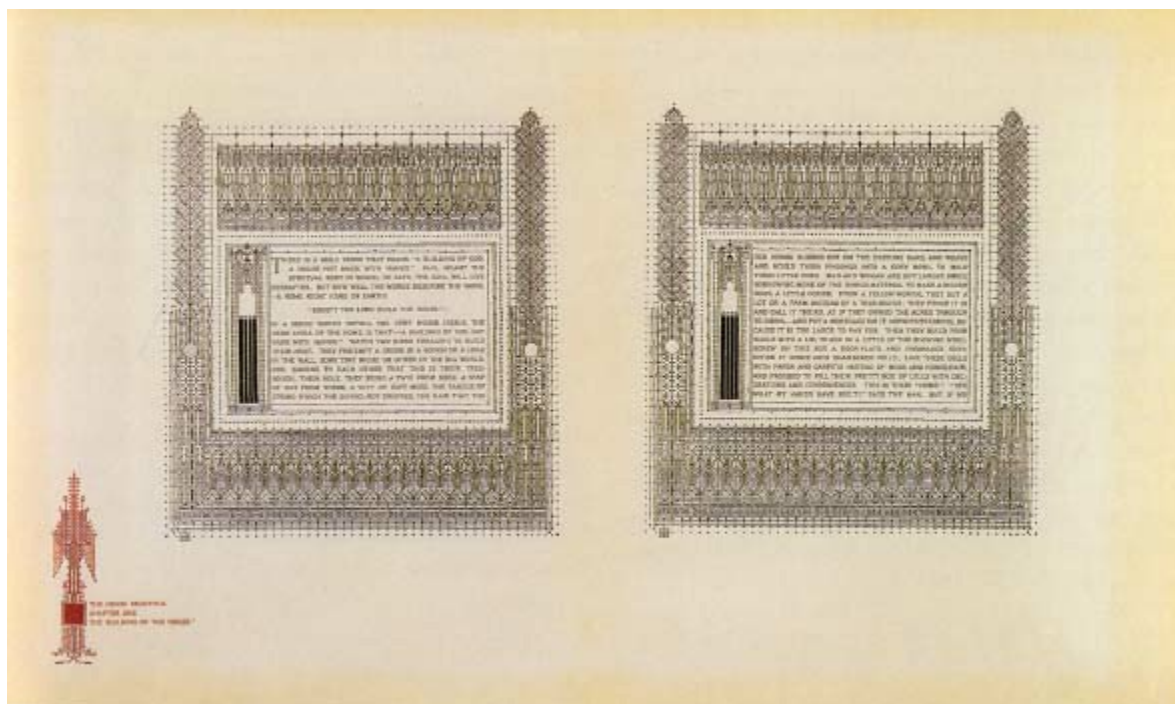
**11-76.** Franz Laskoff, Monte Tabor poster, 1900. 140 x 100 cm





**11-77.** Leonetto Cappiello, Cinzano poster, 1910. Cappiello's posters consistently display a joyful and exuberant energy. 150 x 105 cm

## 12 The Genesis of Twentieth-Century Design



**12-1.** Frank Lloyd Wright, first chapter opening spread for *The House Beautiful*, 1896-97. An underlying geometric structure imposed a strong order upon the intricacy of Wright's textural design. 29.8 x 48.3 cm

The turn of a century invites introspection. As one century closes and a new one begins, writers and artists begin to question conventional wisdom and speculate on new possibilities for changing the circumstances of culture. For example, the end of the eighteenth century gave birth to a new category of typeface design, which is still called the modern style (see Figs. 8-23 through 8-29) two hundred years later. At the same time, the neoclassical revival of Greco-Roman forms in architecture, clothing, painting, and illustration replaced baroque and rococo design. As the nineteenth century drew to a close and the twentieth century began, designers across the disciplines of architectural, fashion, graphic, and product design searched for new forms of expression. Technological and industrial advances fed these concerns. The new design vocabulary of art nouveau had challenged the conventions of Victorian design. Art nouveau proved that inventing new forms, rather than copying forms from nature or historical models, was a viable approach. The potential of abstract and reductive drawing and design was explored by designers in Scotland, Austria, and Germany who moved away from the serpentine beauty of organic drawing as they sought a new aesthetic philosophy to address the changing social, economic, and cultural conditions at the turn of a century.

## Frank Lloyd Wright and the Glasgow school

During the final years of the nineteenth century, the work of the American architect Frank Lloyd Wright (1867-1959) was becoming known to European artists and designers. Clearly, he was an inspiration for the designers evolving from curvilinear art nouveau toward a rectilinear approach to spatial organization. In 1893 Wright began his independent practice. He rejected historicism in favor of a philosophy of “organic architecture,” with “the reality of the building” existing not in the design of the façade but in dynamic interior spaces where people lived and worked. Wright defined organic design as having entity, “something in which the part is to the whole as the whole is to the part, and which is all devoted to a purpose.... It seeks that completeness in idea and in execution that is absolutely *true* to method, *true* to purpose, *true* to character.”

Wright saw *space* as the essence of design, and this emphasis was the wellspring of his profound influence upon all areas of twentieth-century design. He looked to Japanese architecture and design for a model of harmonious proportion and visual poetry; in pre-Columbian architecture and art he found lively ornament restrained by a mathematical repetition of horizontal and vertical spatial divisions. Wright’s repetition of rectangular zones and use of asymmetrical spatial organization were adopted by other designers. In addition to architecture, his design interests included furniture, graphics, fabrics, wallpapers, and stained glass windows. At the turn of the century he was at the forefront of the emerging modern movement.

As a young man, Wright operated a basement printing press with a close friend. This experience taught him to incorporate white or blank space as an element in his designs, to establish and work within parameters, and to combine varied materials into a unified whole. During his long career, Wright periodically turned his hand to graphic design. Throughout the winter of 1896-97, Wright collaborated with William H. Winslow in the production of *The House Beautiful* (Fig. 12-1), by Rev. William C. Gannett, printed on a handpress using handmade paper at the Auvergne Press in an edition of ninety copies. Wright’s border designs were executed in a fragile freehand line describing a lacy pattern of stylized plant forms.

*The Studio* and its reproductions of work by Beardsley and Toorop had a strong influence on a group of young Scottish artists who became friends at the Glasgow School of Art in the early 1890s. Headmaster Francis H. Newbery pointed out affinities between the work of two architectural apprentices taking evening classes—Charles Rennie Mackintosh (1868-1928) and J. Herbert McNair (1868-1955)—and the work of two day students—sisters Margaret (1865-1933) and Frances Macdonald (1874-1921). The four students began to collaborate and were soon christened “the Four.” Artistic collaboration and friendship led to matrimony, for in 1899 McNair married Frances Macdonald. The following year, Mackintosh and Margaret Macdonald married.

These young collaborators, more widely known as the Glasgow school, developed a unique style of lyrical originality and symbolic complexity. Inspired

by Celtic ornament and Beardsley's linear style, they innovated a geometric style of composition by tempering floral and curvilinear elements with strong rectilinear structure. The Macdonald sisters held strong religious beliefs and embraced symbolist and mystical ideas. The confluence of architectural structure with the sisters' world of fantasy and dreams produced an unprecedented transcendental style that has been variously described as feminine, a fairyland fantasy, and a melancholy disquietude.



**12-2.** Margaret Macdonald, bookplate design, 1896. Reproduced in *Ver Sacrum* (Sacred Spring) in 1901 as part of an article on the Glasgow group, this design depicts Wisdom protecting her children within the leaflike shelter of her hair before a symbolic tree of knowledge, whose linear structure is based on Macdonald's metalwork. 8 x 5.5 cm





**12-3.** Margaret and Frances Macdonald with J. Herbert McNair, poster for the Glasgow Institute of the Fine Arts, 1895. The symbolic figures have been assigned both religious and romantic interpretations. 237.5 x 92.7 cm

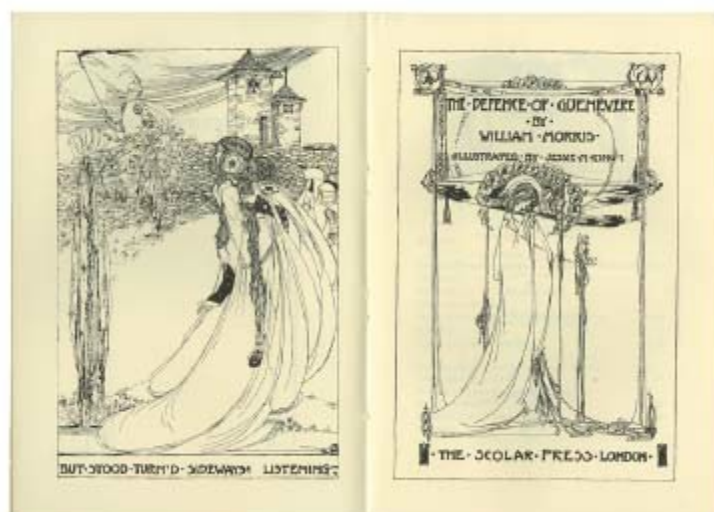
Designs by the Four are distinguished by symbolic imagery ([Fig. 12-2](#)) and stylized form. Bold, simple lines define flat planes of color. A poster for the Glasgow Institute of the Fine Arts ([Fig. 12-3](#)), designed by Margaret and Frances Macdonald in collaboration with J. Herbert McNair, demonstrates the rising verticality and integration of flowing curves with rectangular structure that are hallmarks of their mature work. Abstract interpretations of the human figure, such as Mackintosh's *Scottish Musical Review* poster ([Fig. 12-4](#)), had not been seen in Scotland before; many observers were outraged. But the editor of *The Studio* was so impressed that he visited Glasgow and published two articles on the new group in 1897. He reminded *Studio* readers, "The purpose of a poster is to attract notice, and the mildest eccentricity would not be out of

place provided it aroused curiosity and so riveted the attention of passers-by.... There is so much decorative method in his perversion of humanity that despite all the ridicule and abuse it has excited, it is possible to defend his treatment.” German and Austrian artists learned of Glasgow’s countermovement to mainstream art nouveau through these articles. The Four were celebrated on the Continent, particularly in Vienna, but often ignored in the British Isles. In 1896 the organizers at the annual Arts and Crafts Exhibition in London invited them to participate. So dismayed were the hosts, however, that no further invitations were extended.

Mackintosh made notable contributions to the new century’s architecture, and major accomplishments were realized in the design of objects, chairs, and interiors as total environments. The Four pioneered interior designs with white walls bathed in light and furnished with a few carefully placed pieces, in contrast to the complex interiors prevailing at the time. Mackintosh’s main design theme is rising vertical lines, often with subtle curves at the ends to temper their junction with the horizontals. Tall and thin rectangular shapes and the counterpoint of right angles against ovals, circles, and arcs characterize his work. In his furniture, simple structure is accented with delicate decorative ornaments. In the interior designs, every small detail was carefully designed to be visually compatible with the whole. The work of the Four and their influence on the Continent became important transitions to the aesthetic of the twentieth century.



**12-4.** Charles Rennie Mackintosh, poster for the *Scottish Musical Review*, 1896. In this towering image that rises 2.5 meters above the spectator, complex overlapping planes are unified by areas of flat color. The white halo and birds around the figure create a strong focal point. The highly unorthodox design was not enthusiastically received in Glasgow art circles but was widely acclaimed in Germany and Austria. 246.4 x 99.1 cm



**12-5.** Jessie Marion King, double title pages for William Morris's *The Defence of Guenevere*, 1904. Vigorous energy and fragile delicacy, seemingly contradictory qualities, characterize King's work. 16.5 x 11.4 cm

Among those who drew inspiration from the Four, Jessie Marion King (1875-1949) achieved a distinctive personal statement ([Fig. 12-5](#)) with medieval-style fantasy illustrations accompanied by stylized lettering. Her grace, fluidity, and romantic overtones widely influenced fiction illustration throughout the twentieth century. Newbery recognized the poetic nature of King's work; in lieu of conventional drawing courses, he wisely assigned her independent study to nurture her emerging individuality.

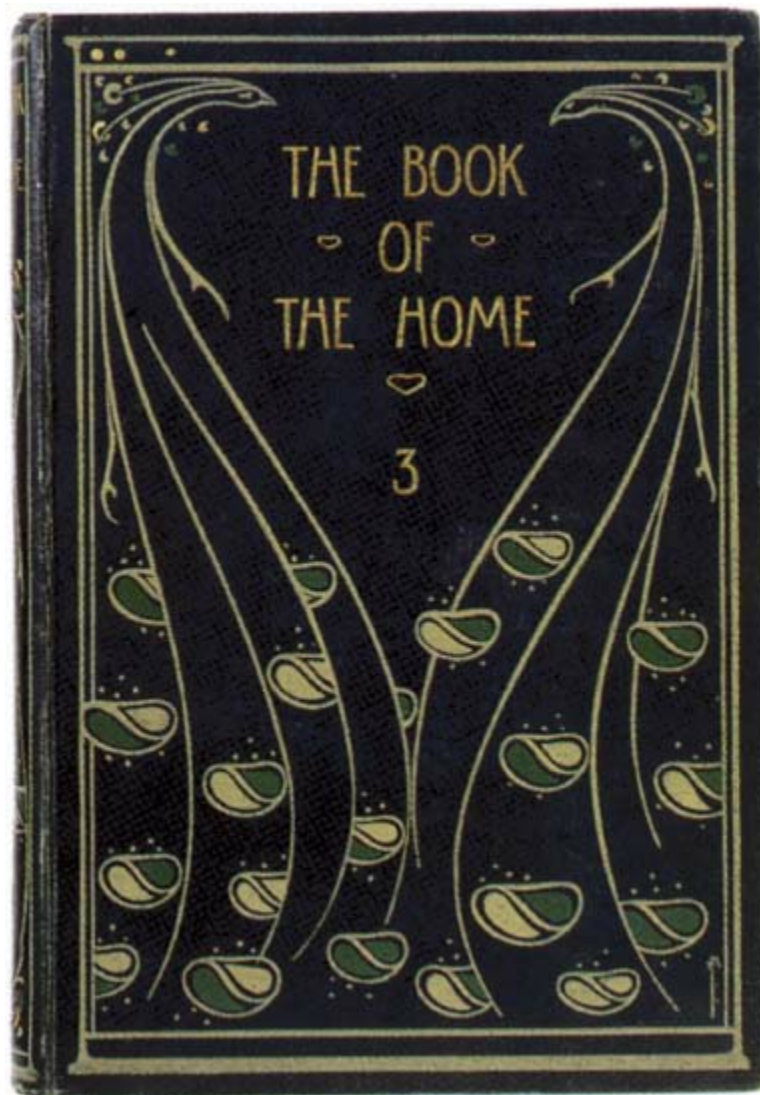
After working in architectural offices and serving as assistant art director for *Black and White* magazine in London, Talwin Morris (1865-1911) became art director of the Glasgow publishing firm of Blackie's after answering an 1893 want ad in the *London Times*. Shortly after moving to Glasgow, Morris established contact with the Four and embraced their ideas. Blackie and Son—a printer of large editions of popular books for the mass market, including novels, reprints, and encyclopedias—provided Morris with a forum for applying the geometric spatial division and lyrical organic forms of the Glasgow group to mass communications.

Morris often developed formats for series that could be used over and over again with subtle variations ([Figs. 12-6 through 12-8](#)). The sheer volume of his work was a major factor in introducing the English public to the emerging ideas and visual forms of modern architecture and design.



## The Vienna Secession

In Austria, the Vienna Secession, with its Sezessionstil, came into being on 3 April 1897, when the younger members of the Künstlerhaus, the Viennese Creative Artists' Association, resigned in stormy protest. Technically, the refusal to allow foreign artists to participate in Künstlerhaus exhibitions was the main issue, but the clash between tradition and new ideas emanating from France, England, and Germany lay at the heart of the conflict, and the young artists wanted to exhibit more frequently. Painter Gustav Klimt (1862-1918) was the guiding spirit who led the revolt; architects Joseph Maria Olbrich (1867-1908) and Josef Hoffmann (1870-1956) and artist-designer Koloman Moser (1868-1918) were key members. Like the Glasgow School, the Vienna Secession became a countermovement to the floral art nouveau that flourished in other parts of Europe.



**12-6.** Talwin Morris, binding for *The Book of the Home*, No. 3, 1900. Morris applied his generic style to widely diverse publications. 15.9 x 10.2 cm



**12-7.** Talwin Morris, bindings for the Red Letter Shakespeare series, c. 1908. A standardized format and subtle graphic lyricism were achieved in economical commercial editions. 18.1 x 10.8 cm

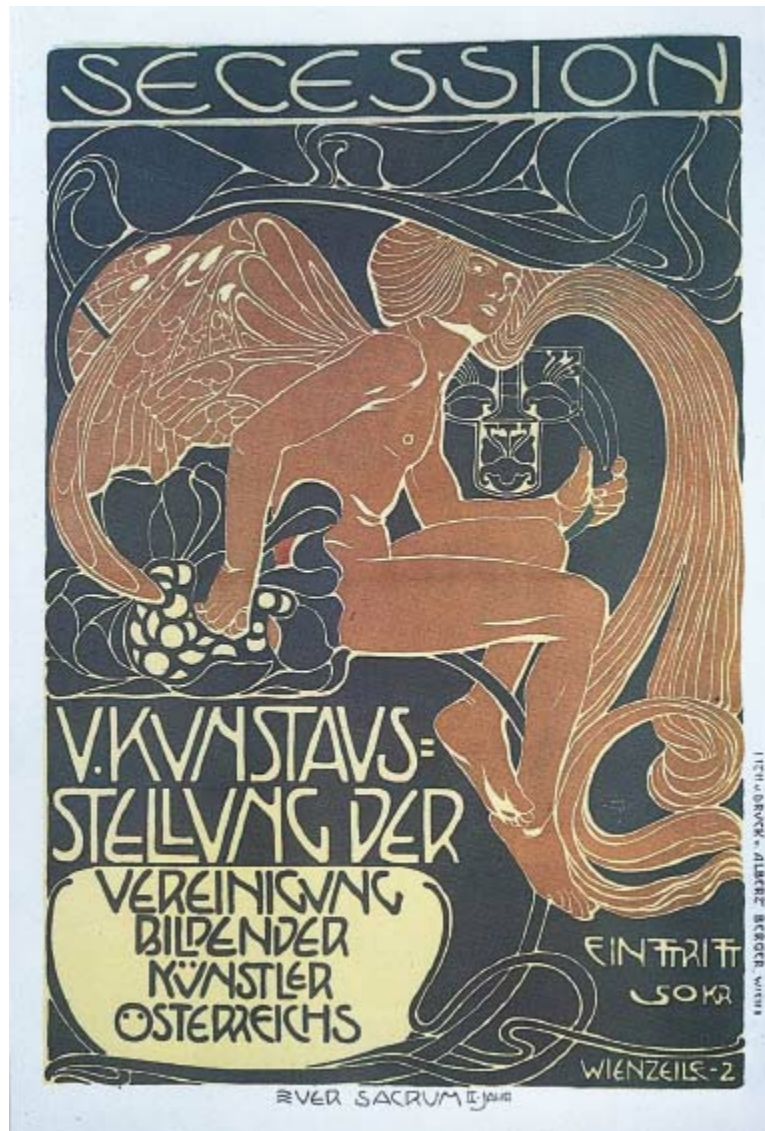


**12-8.** Talwin Morris, page ornaments from the Red Letter Shakespeare series, c. 1908. The name for this small, modestly priced set derives from its two-color printing with character names in red. Between the introduction and the play, each volume had a graceful black ornament with a red oval. 18.1 x 10.8 cm



**12-9.** Gustav Klimt, poster for the first Vienna Secession exhibition, 1898. The large open space in the center is unprecedented in Western graphic design. 63.5 x 46 cm





**12-10.** Koloman Moser, fifth Vienna Secession exhibition poster, 1899. A metallic gold-bronze figure and olive green background are printed on yellow-tone paper that forms the contour lines. 83.8 x 58 cm

Benchmark posters for the Vienna Secession's exhibitions demonstrate the group's rapid evolution from the illustrative allegorical style of symbolist painting (Fig. 12-9) to a French-inspired floral style (Fig. 12-10) to the mature Vienna Secession style (see Fig. 12-23), which drew inspiration from the Glasgow school. (Compare, for instance, Figure 12-3 and Figure 12-4 with Figure 12-19.) In the first Vienna Secession exhibition poster, Klimt referred to Greek mythology to show Athena, goddess of the arts, watching Theseus deliver the deathblow to the Minotaur (Fig. 12-9). Athena and her shield, which depicts Medusa, form simultaneous profile and frontal symbolic images. This is an allegory of the struggle between the Secession and the Künstlerhaus. The trees were overprinted later after the male nude outraged the Vienna police, but this controversy only fueled public interest in the artists' revolt. Figure 12-10, by Moser, demonstrates how quickly the central idealized figures and swooping floral forms of French art nouveau were absorbed. A major difference is the Secession artists' love of clean, simple, sans-serif lettering, ranging from flat,



blocky slabs to fluidly calligraphic forms.

For a brief period, as the new century opened, Vienna was the center for creative innovation in the final blossoming of art nouveau, as represented by the Vienna Secession's elegant *Ver Sacrum* (Sacred Spring), published from 1898 until 1903. *Ver Sacrum* was more a design laboratory than a magazine, with a continuously changing editorial staff, design responsibility handled by a rotating committee of artists, and unpaid contributions of art and design. All involved were focused on experimentation and graphic excellence. In 1900 the journal had only three hundred subscribers and a press run of six hundred copies, but it enabled designers to develop innovative graphics as they explored the merger of text, illustration, and ornament into a lively unity.

The magazine had an unusual square format: the 1898-99 issues were 29.5 by 28.2 centimeters and the 1900-03 issues were reduced to 24.5 by 23 centimeters. Secession artists preferred vigorous linear art, and *Ver Sacrum* covers often combined hand-lettering with bold line drawing ([Figs. 12-11 through 12-13](#)) printed in color on a colored background. Decorative ornaments, borders, headpieces, and tailpieces were used generously, but the overall page layouts were refined and concise, thanks to ample margins and careful horizontal and vertical alignment of elements into a unified whole.

*Ver Sacrum*'s use of white space in page layouts, sleek-coated stock, and unusual production methods achieved an original visual elegance. Color plates were tipped in, and 55 original etchings and lithographs as well as 216 original woodcuts were bound into the issues during the magazine's six years of publication. Sometimes signatures were printed in color combinations, including muted brown and blue-gray, blue and green, brown with red-orange, and chocolate with gold. When signatures were bound together, four colors, instead of two, appeared on the double spreads. The Vienna Secession artists did not hesitate to experiment: a poem was printed in metallic gold ink on translucent paper; a photograph of an interior was printed in scarlet ink; and in one issue, a linear design by Koloman Moser was embossed on silky-smooth coated white stock in what may have been the first white-on-white embossed graphic design.

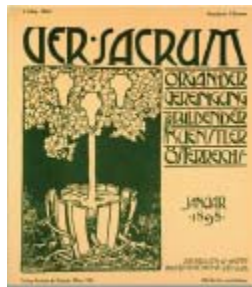
Design aesthetics were so important that advertisers were required to commission their advertising designs ([Fig. 12-14](#)) from the artists and designers contributing to each issue to ensure a visual design unity. The exceptional linear and geometric design elements gracing *Ver Sacrum*'s pages became an important design resource as the Vienna Secession style evolved.

Editorial content included articles about artists and their work, poems contributed by leading writers of the day, such as Rainer Maria Rilke and Maurice Maeterlinck, and an illustrated monthly calendar ([Figs. 12-15 and 12-16](#)). Critical essays were published, including a famous article entitled "Potemkin City" by the polemical Austrian architect Adolf Loos (1870-1933). Because Viennese building façades were cast-concrete fronts mimicking Renaissance and baroque palaces, Loos accused Vienna of being like the artificial towns of canvas and pasteboard erected in the Ukraine to deceive the Russian empress Catherine. All areas of design were challenged by Loos, whose

other writings roundly condemned both historicism and Sezessionstil as he called for a functional simplicity that banished “useless decoration in any form.” Standing alone at the turn of the century, Loos blasted the nineteenth-century love of decoration and abhorrence of empty spaces. To him, “organic” meant not curvilinear but the use of human needs as a standard for measuring utilitarian form.

While the personal monograms by Secession artists convey a communal aesthetic ([Fig. 12-17](#)), various members specialized in one or more disciplines: architecture, crafts, graphic design, interior design, painting, printmaking, and sculpture. Moser played a major role in defining the approach to graphic design. The art nouveau–inspired images on Fromme’s Calendar poster ([Fig. 12-18](#)) combined mystical symbols with simplified two-dimensional space. The transcendental overtones of the Glasgow school yielded to a fascination with geometry. Moser’s poster for the thirteenth Vienna Secession exhibition is a masterpiece of the mature phase ([Fig. 12-19](#)). When Vienna Secession artists rejected the French floral style, they turned toward flat shapes and greater simplicity. Design and craft became increasingly important as this metamorphosis culminated in an emphasis on geometric patterning and modular design construction. The resulting design language used squares, rectangles, and circles in repetition and combination. Decoration and the application of ornament depended on similar elements used in parallel, nonrhythmic sequence. This geometry was not mechanical or rigid but subtly organic.

Alfred Roller (1864-1935) made significant innovations in graphic design with a masterly control of complex line, tone, and form. A set designer and scene painter for theater, Roller’s principal work as a graphic designer and illustrator was for *Ver Sacrum* and Secession exhibition posters. Cubism and art deco are anticipated in his 1902 poster for the fourteenth Vienna Secession exhibition ([Fig. 12-20](#)). His poster for the sixteenth exhibition, later that same year ([Fig. 12-21](#)), sacrificed legibility in order to achieve an unprecedented textural density. Berthold Löffler (1874-1960) also anticipated later developments with his reductive symbolic images of thick contours and simple geometric features. Figures in his posters and illustrations became elemental significations rather than depictions ([Figs. 12-22 through 12-24](#)).



**12-11.** Alfred Roller, cover design for *Ver Sacrum*, initial issue, 1898. Roller used an illustration of a tree whose growth destroyed its pot, allowing it to take root in firmer soil, to symbolize the Secession. 29.5 x 28.2 cm



**12-12.** Alfred Roller, cover design for *Ver Sacrum*, 1898. A stipple drawing of leaves becomes a frame for the lettering, which sits in a square that gives the impression of a collage element. 29.5 x 28.2 cm

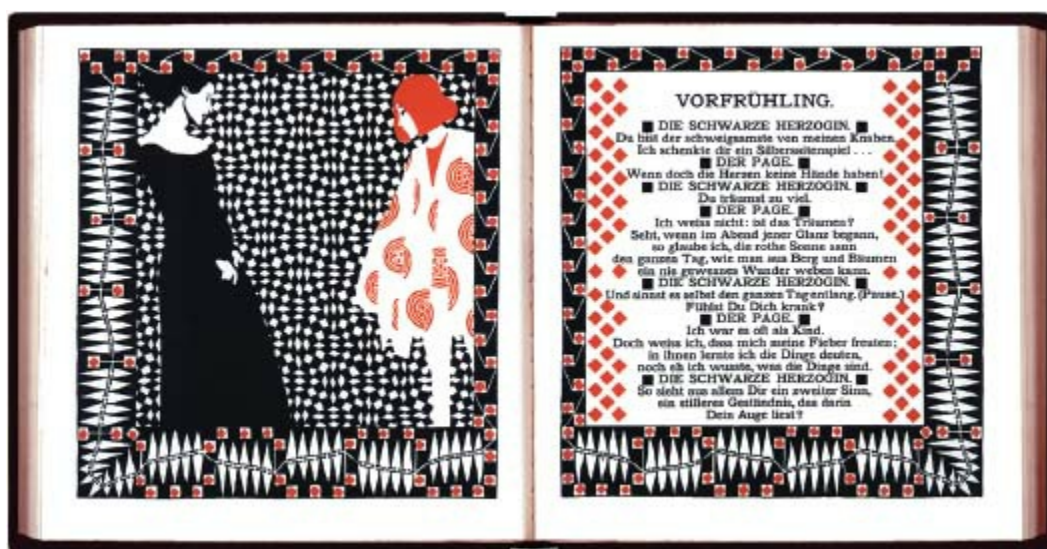


**12-13.** Koloman Moser, cover design for *Ver Sacrum*, 1899. A stencil-effect technique for creating images has an affinity, in its reduction of the subject to black and white planes, with high-contrast photography. 29.5 x 28.2 cm

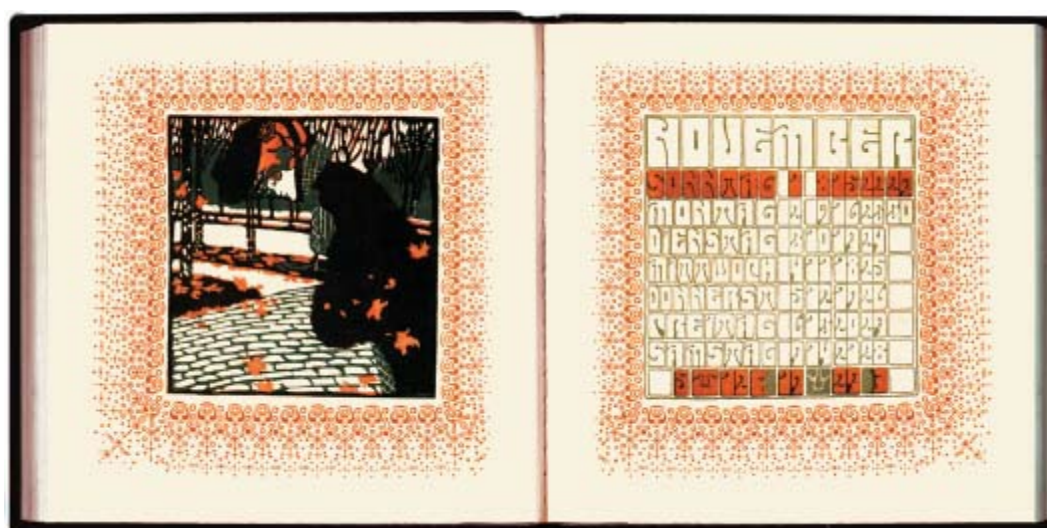


**12-14.** Alfred Roller, Koloman Moser, and Frederick Koenig, inside front cover advertisements for *Ver Sacrum*, 1899. All of the ads and the makeup of the whole page are carefully designed to avoid the graphic clutter and clash usually present when small ads are clustered together. 29.5 x 28.2 cm





**12-15.** Koloman Moser, illustration of a duchess and a page for Rainer Maria Rilke's poem "Vorfrühling" (Early Spring) from *Ver Sacrum*, 1901. Elemental geometric forms are repeated, building complex kinetic patterns. 24.5 x 23 cm

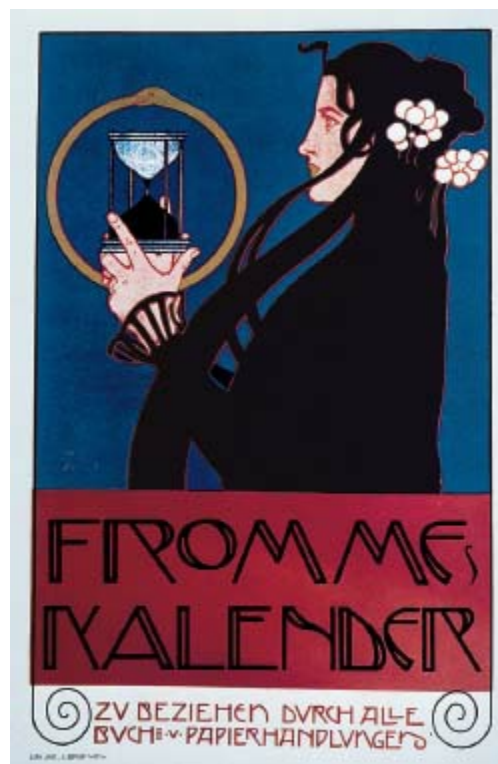


**12-16.** Alfred Roller (designer and illustrator), *Ver Sacrum* calendar for November 1903. An exuberant border brackets a seasonal illustration, "Letzte Blätter" (Last Leaves), and hand-lettered, rectangular numbers and letters. 24.5 x 23 cm





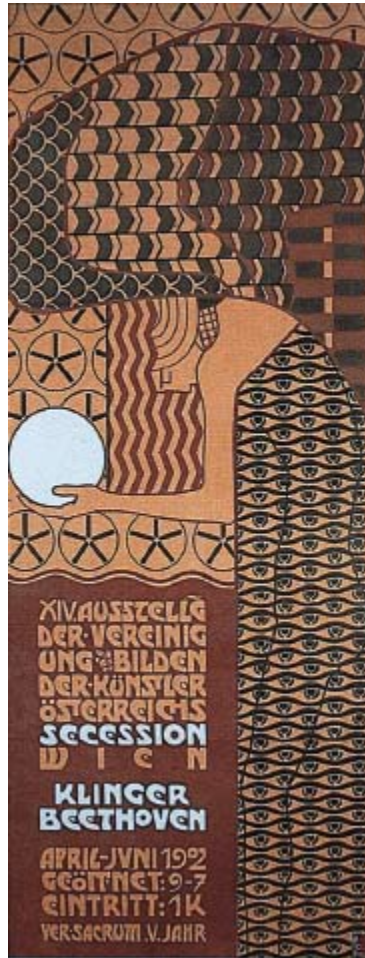
**12-17.** Various designers, personal monograms, 1902. Monograms designed by Secession artists were reproduced in a 1902 exhibition catalogue.



**12-18.** Koloman Moser, poster advertising Fromme's Calendar, 1899. Used by the client with color changes for fifteen years, Moser's design depicts a goddess of personal destiny holding a snake ring and hourglass, symbols for the eternal circle of life and the passing of time. 94.7 x 62.2 cm



**12-19.** Koloman Moser, poster for the thirteenth Vienna Secession exhibition, 1902. Mathematical patterns of squares and rectangles contrast with the circular forms of the figures and letterforms. 95 x 31.5 cm



**12-20.** Alfred Roller, poster for the fourteenth Vienna Secession exhibition, 1902. Dense geometric patterns animate the space. 83 x 30.8 cm



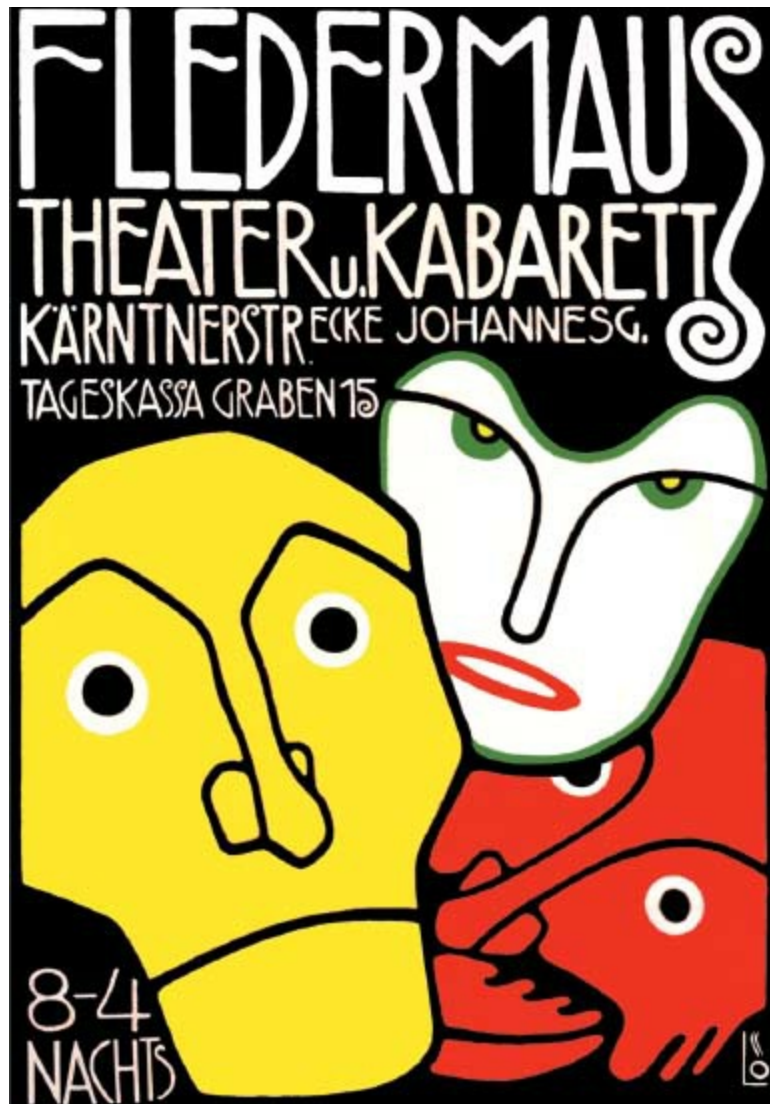
**12-21.** Alfred Roller, poster for the sixteenth Vienna Secession exhibition, 1902. Letters were reduced to curved corner rectangles with slashing curved lines to define each character. Three S shapes boldly move through the upper space containing heraldic images constructed from three shields. 95 x 31.5 cm

By the turn of the century, both Moser and Hoffmann had been appointed to the faculty of the Vienna School for Applied Art. Their ideas about clean, geometric design—formed when they stripped the Glasgow influence of its virgins, symbolic roses, and mystical overtones—captured the imagination of their students. With financing from the industrialist Fritz Wärndorfer, Hoffmann and Moser launched the Wiener Werkstätte (Vienna Workshops) in 1903 ([Fig. 12-25](#)).

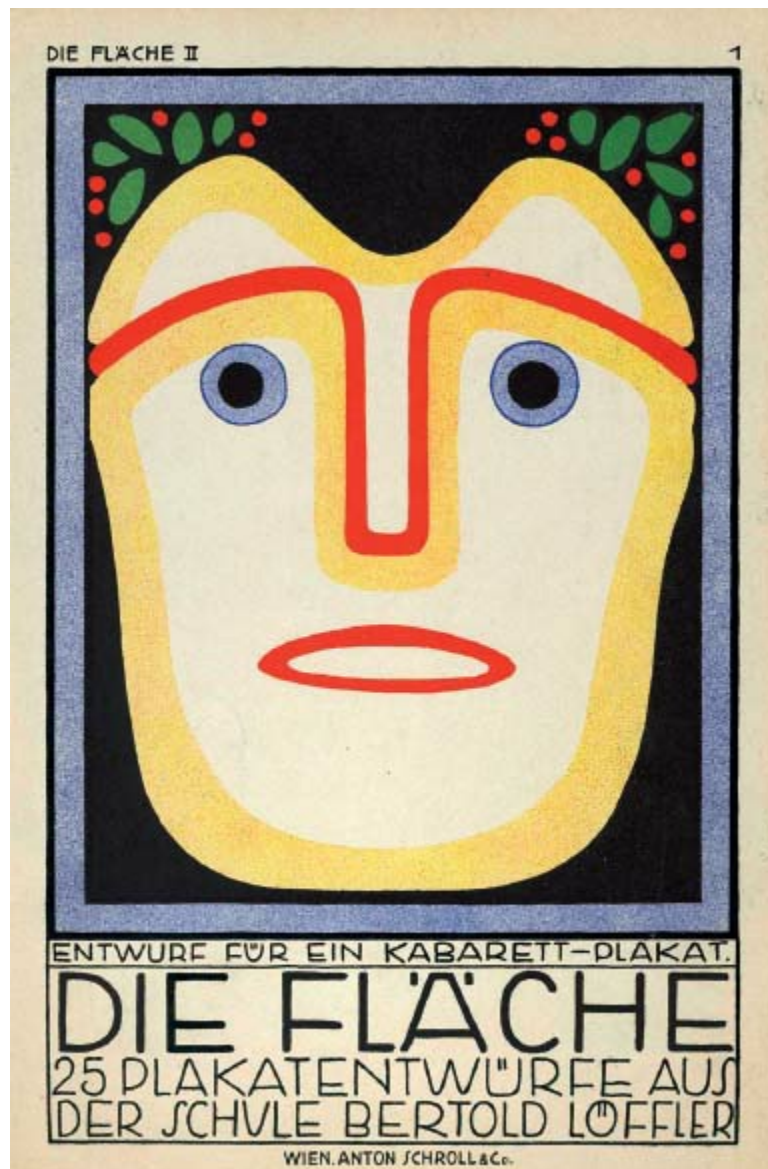
A spiritual continuation of Morris's workshops, the Vienna Workshops sought a close union of the fine and applied arts in the design of lamps, fabrics, and similar objects for everyday use, including books, greeting cards, and other printed matter. Originally formed to produce designs by Moser and Hoffmann, the workshops flourished, and many other collaborators participated. The goal was to offer an alternative to poorly designed, mass-produced articles and trite



historicism. Function, honesty to materials, and harmonious proportion were important concerns; decoration was used only when it served these goals and did not violate them. Master carpenters, bookbinders, metalsmiths, and leatherworkers were employed to work with the designers in the effort to elevate crafts to the standards of fine arts. Moser left the Vienna Workshops in 1907, and his death at age fifty in 1918 cut short the career of a major design innovator.



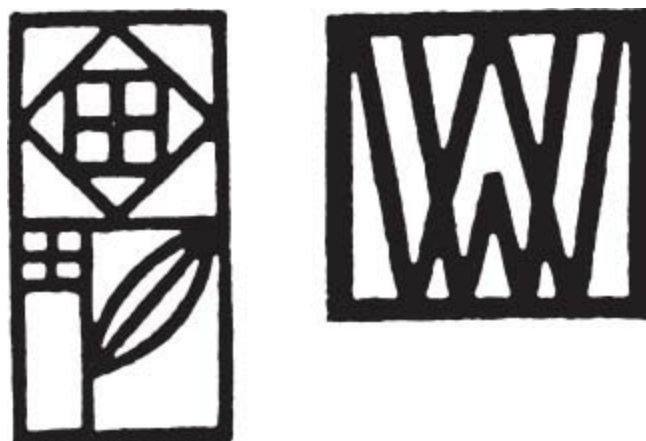
**12-22.** Berthold Löffler, poster for a theater and cabaret production of *Fledermaus*, c. 1907. Masked faces were simplified into elemental linear signs. 63.5 x 46 cm



**12-23.** Berthold Löffler, cover for *Die Fläche*, *25 Plakatenwürfe aus der Schule Berthold Löffler* (The Facet, 25 Poster Sketches from the Berthold Löffler School, Vienna), c. 1908. 31 x 20 cm



**12-24.** Berthold Löffler, poster for a Vienna art exhibition, 1908. 36.5 x 49.5 cm



**12-25.** The registered trademark and monogram applied to products of the Vienna Workshops demonstrates the harmony of proportion, lyrical geometry, and clarity of form that characterize its designs.





**12-26.** Peter Behrens, title and dedication pages for *Feste des Lebens und der Kunst: eine Betrachtung des Theaters als höchsten Kultursymbols*, 1900. A sharp angularity characterizes the title page (left), framed by caryatids. On the right, a dedication to the Darmstadt artists' colony is ornamented with controlled curvilinear rhythms.

After 1910 the creative momentum in Vienna declined. But the gulf between nineteenth-century ornament and art nouveau on the one hand and the rational functionalism and geometric formalism of the twentieth century on the other had been bridged. The Vienna Workshops survived the chaos of World War I and flourished until the Depression era, when financial difficulties forced their closing in 1932.



## Peter Behrens and the New Objectivity

The German artist, architect, and designer Peter Behrens (1868-1940) played a major role in charting a course for design in the first decade of the new century. He sought typographic reform, was an early advocate of sans-serif typography, and used a grid system to structure space in his design layouts. He has been called “the first industrial designer” because he designed manufactured products such as streetlamps and teapots. His work for the Allgemeine Elektrizitäts-Gesellschaft, or AEG, is considered the first comprehensive visual identification program. In architecture, his early buildings pioneered non-load-bearing glass curtain walls spanning the spaces between support girders.

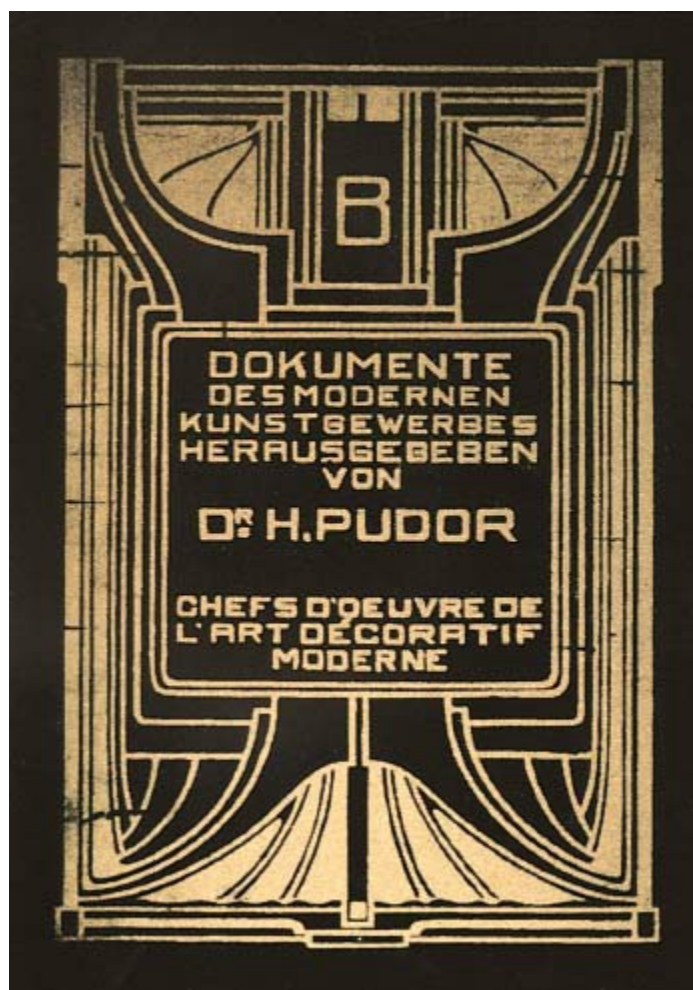
Behrens was orphaned at age fourteen. The substantial inheritance from his father’s estate provided financial autonomy, which assisted in the evolution of his work. He chose art for his career and studied in Hamburg and then moved to Munich, where a renaissance in German arts and crafts was beginning. Although his early paintings were of the poor and the industrial landscape, Behrens later abandoned social realism and embraced the 1890s German Jugendstil movement.

In 1900 the grand duke of Hessen, who sought to “fuse art and life together,” established a new Darmstadt artists’ colony, hoping to encourage cultural and economic growth in light manufacturing, such as furniture and ceramics. The colony’s seven artists, including Behrens and Vienna Secession architect Olbrich, all had experience in the applied arts. Each was granted land to build a home; Behrens designed his own house and all its furnishings, from furniture to cutlery and china, an important experiment in total design.

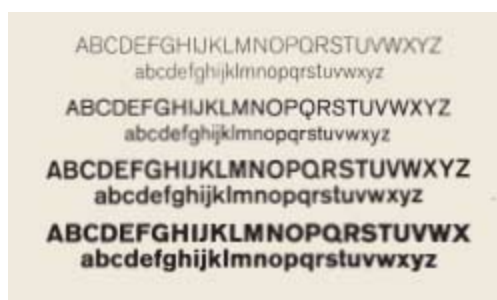
German art critics of the period were interested in the relationship of art and design forms to social, technical, and cultural conditions. Behrens was concerned about these issues as well and believed that, after architecture, typography provided “the most characteristic picture of a period, and the strongest testimonial of the spiritual progress” and “development of a people.” His typographic experiments were a deliberate attempt to express the spirit of the new era. In 1900 Behrens set his twenty-five-page booklet, *Feste des Lebens und der Kunst: eine Betrachtung des Theaters als höchsten Kultursymbols* (Celebration of Life and Art: A Consideration of the Theater as the Highest Symbol of a Culture), in sans-serif type. According to German typographic historian Hans Loubier, this booklet may represent the first use of sans-serif type as running book text. Furthermore, all-capital sans-serif type is used in an unprecedented way on the title and dedication pages ([Fig. 12-26](#)). The following year Behrens explored formal geometric design motifs with modular sans-serif characters based on a square ([Fig. 12-27](#)).

Behrens was not alone in his interest in sans-serif typography at the turn of the century. The H. Berthold foundry designed a family of ten sans serifs that were variations on one original font. This Akzidenz Grotesk (called Standard in the United States) type family had a major influence on twentieth-century typography ([Fig. 12-28](#)). In addition to the four weights shown in Figure [12-28](#),

Berthold released three expanded and three condensed versions. Akzidenz Grotesk permitted compositors to achieve contrast and emphasis within one family of typefaces. It was a major step in the evolution of the unified and systematized type family. The designers of Akzidenz Grotesk achieved a remarkable harmony and clarity, and it became a source of inspiration for other sans-serif typefaces until the post–World War II era. In 1908 the type foundry D. Stempel released Reform Grotesk as an alternative to Akzidenz Grotesk ([Fig. 12-29](#)).



[12-27](#). Peter Behrens, cover for *Dokumente des Modernen Kunstgewerbes ...* (Documents of Modern Applied Arts ...), 1901. The decorative geometric design and sans-serif lettering based on a square foreshadow art deco design of the 1920s and 1930s.



**12-28.** H. Berthold AG foundry, Akzidenz Grotesk typefaces, 1898-1906. An elegant system of weight contrast is achieved in these pioneering letterforms. Various sizes

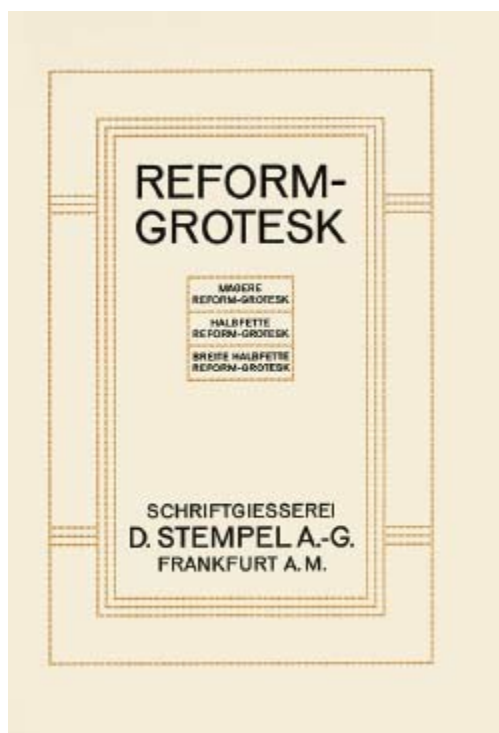
A sense of urgency existed in the German art and design community. A new century was at hand, and the need to create new forms for a new era seemed pressing. Typographic reform was one of Behrens's major interests. After struggling with a conservative typefounder in an effort to develop a new typeface, Behrens contacted thirty-two-year-old Karl Klingspor (1868-1950) of the Klingspor Foundry. He agreed to manufacture and release Behrens's first typeface, Behrensschrift, in 1901. Six years later Klingspor released Behrens Kursiv, an italic version of Behrensschrift ([Fig. 12-30](#)). This was followed by the roman typeface Behrens Antiqua in 1908 ([Fig. 12-31](#)).

Unlike the ornate Victorian, art nouveau, and medieval typefaces dominating new type design at the time, Behrens standardized the strokes used to construct his letterforms. He consciously sought to innovate a typographic image for the new century and to create a uniquely German type by combining the heavy, condensed feeling of black letter, the letter proportions of roman inscriptions, and his standardized letterform construction. Horizontals and verticals are emphasized and diagonals replaced by curved strokes in letters such as W and V. Some typographic authorities were outraged by Behrensschrift, but its feather-stroke serifs and clarity, strikingly different from the dense black letter and ornate art nouveau typefaces used extensively in Germany at the time, made it a resounding success for both book and job-printing typography. In the promotional booklet for Behrensschrift, Behrens compared the act of reading text type to "watching a bird's flight or the gallop of a horse. Both seem graceful and pleasing, but the viewer does not observe details of their form or movement. Only the rhythm of the lines is seen by the viewer, and the same is true of a typeface."

In 1903 Behrens moved to Düsseldorf to become director of the Düsseldorf School of Arts and Crafts. There, innovative preparatory courses preceded study in specific disciplines, such as architectural, graphic, and interior design. Behrens's purpose was to go back to the fundamental intellectual principles of all form-creating work, allowing such principles to be rooted in the artistically spontaneous and their inner laws of perception rather than directly in the mechanical aspects of the work. Students drew and painted natural forms in different media and then made analytical studies to explore linear movement, pattern, and geometric structure. These introductory courses were precursors for the Bauhaus Preliminary Course, where two of Behrens's apprentices, Walter Gropius and Ludwig Mies van der Rohe, served as directors.

A dramatic transformation occurred in Behrens's work in 1904, after the Dutch architect J. L. Mathieu Lauweriks (1864-1932) joined the Düsseldorf faculty. Lauweriks was fascinated by geometric form and had developed an approach to teaching design based on geometric composition. His grids began with a square circumscribed around a circle; numerous permutations could be made by subdividing and duplicating this basic structure ([Fig. 12-32](#)). The geometric patterns thus developed could be used to determine proportions, dimensions, and spatial divisions in the design of everything from chairs to buildings and

graphics ([Fig. 12-33](#)). Behrens's application of this theory proved catalytic in pushing twentieth-century architecture and design toward using rational geometry as an underlying system for visual organization. His work from this period is part of the tentative beginnings of constructivism in graphic design, where realistic or even stylized depictions are replaced by architectural and geometric structure. Sometimes Behrens used square formats, but more frequently he used rectangles in ratios such as 1 square wide by 1.5 or 2 squares high.

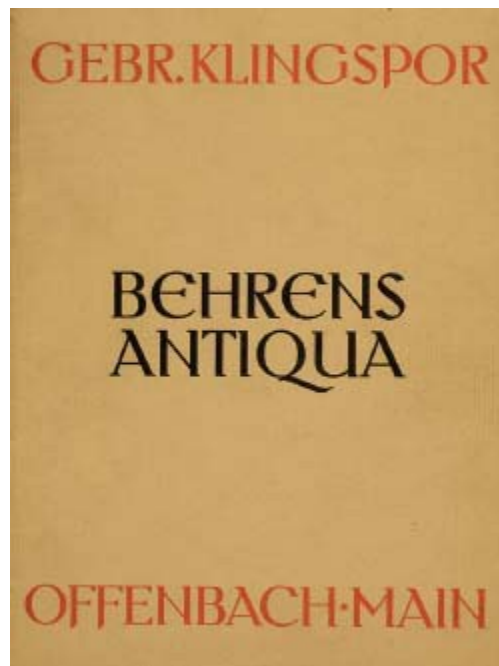


**12-29.** D. Stempel AG foundry, Reform Grotesk, 1908. Stempel produced Reform Grotesk as an alternative to Akzidenz Grotesk.

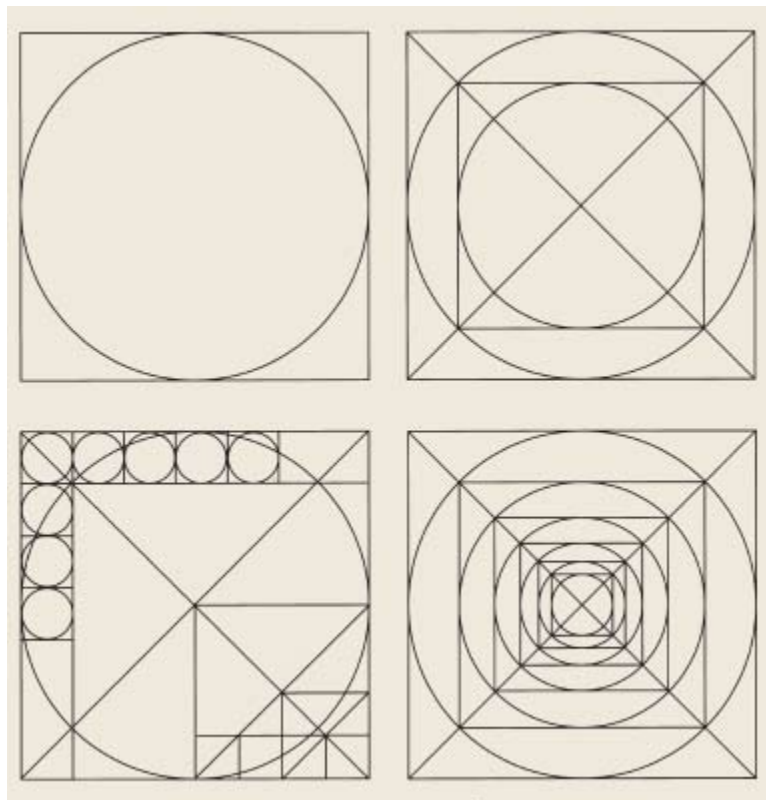




**12-30.** Peter Behrens, Behrens Kursiv und Schmuck (Italics and Ornaments), Klingspor Type Foundry, 1907. An attempt to innovate typographic forms for the new era, Behrens Kursiv was an italic version of Behrens's first typeface, Behrensschrift, from 1901.



**12-31.** Peter Behrens, Behrens Antiqua, 1908. Behrens attempted to recapture the clarity and authority of Roman inscriptions.



**12-32.** These diagrams illustrate Dutch architect J. L. Mathieu Lauweriks's compositional theory elaborating grid systems from a square circumscribed

around a circle.



**12-33.** Peter Behrens, poster for the Anchor Linoleum exhibition pavilion, 1906. Lauweriks's grid theory is applied to graphic design.

In 1907 Emil Rathenau, director of the AEG, appointed Behrens its artistic adviser. After Rathenau purchased European manufacturing rights to Thomas A. Edison's patents in 1883, the firm became one of the world's largest manufacturing concerns. Rathenau was a visionary industrialist who sought to give a unified visual character to the company's products, environments, and communications. In 1907 the electrical industry was high technology; electric teakettles were as advanced as digital electronics are today. As design adviser to the AEG, Behrens began to focus on the design needs of industry, with responsibilities ranging from large buildings to stationery and electric fans.

The year 1907 also marked the founding of the Deutsche Werkbund (German Association of Craftsmen) in Munich, which advocated a union of art and technology. Behrens played a major role in this first organization created to inspire high-quality design in manufactured goods and architecture. The group's

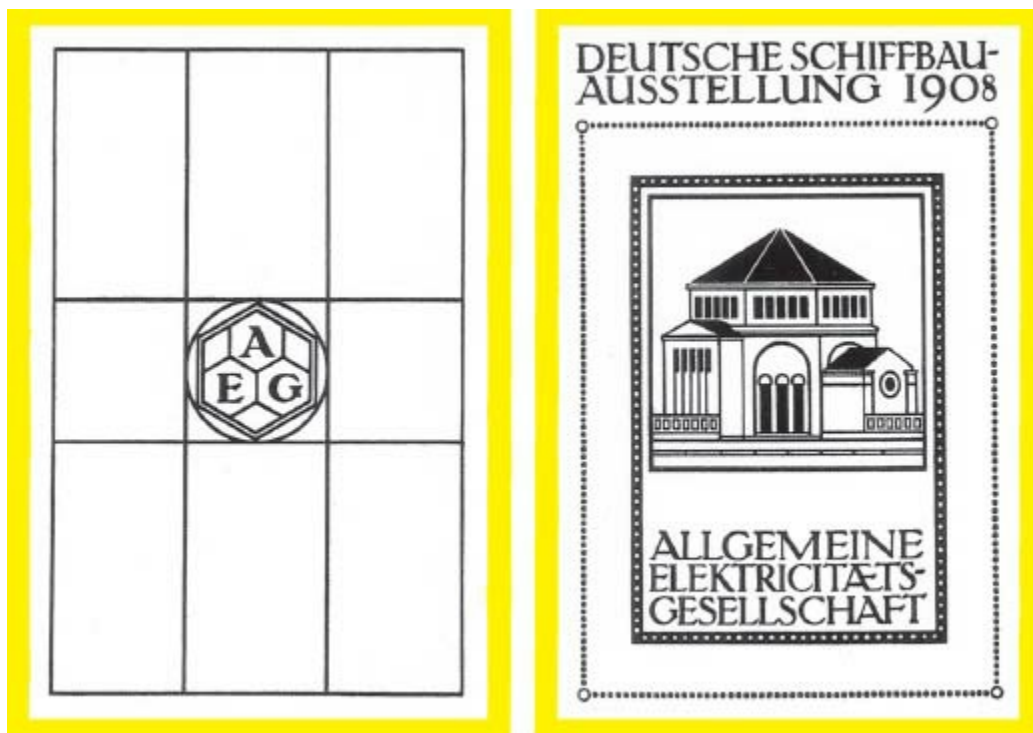
leaders, including Hermann Muthesius (1861-1927), Henry van de Velde, and Behrens, were influenced by but very different from William Morris and the Arts and Crafts movement. While Morris was repulsed by the products of the machine age and advocated a return to medieval craftsmanship in romantic protest against the Industrial Revolution, the Werkbund recognized the value of machines and advocated design as a way to give form and meaning to all machine-made things, including buildings.

With visionary zeal these designers advanced a philosophy of *Gesamtkultur*, that is, a new universal culture existing in a totally reformed man-made environment. Design was seen as the engine that could propel society forward to achieve *Gesamtkultur*. Soon after the Werkbund formed, two factions emerged. One, headed by Muthesius, argued for the maximum use of mechanical manufacturing and standardization of design for industrial efficiency. This group believed form should be determined solely by function and wanted to eliminate all ornament. Muthesius saw simplicity and exactness as being both functional demands of machine manufacture and symbolic aspects of twentieth-century industrial efficiency and power. A union of artists and craftsmen with industry, he believed, could elevate the functional and aesthetic qualities of mass production, particularly in low-cost consumer products. The other faction, led by Van de Velde, argued for the primacy of individual artistic expression. Behrens attempted to mediate the two extremes, but his work for AEG showed strong tendencies toward standardization. A design philosophy is merely an idle vision until someone creates artifacts that make it a real force in the world, and Werkbund members consciously sought a new design language to realize their goals. Behrens's work for AEG became an early manifestation of Werkbund ideals, and he was sometimes called "Mr. Werkbund."

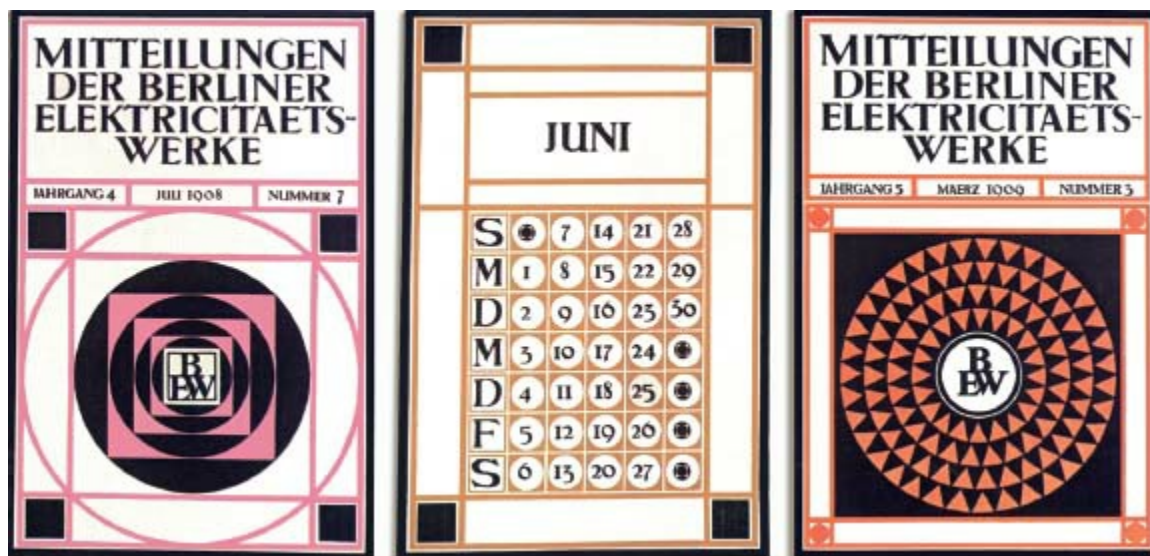
Behrens's AEG designs represent a synthesis of two seemingly contradictory concepts: neoclassicism and *Sachlichkeit* (loosely translated, "commonsense objectivity"). His neoclassicism grew from a careful study of art and design from ancient Greece and Rome. Rather than merely copying the stylistic aspects of such work, he found in it the formal language of harmony and proportion needed to achieve a unity of the parts to the whole. *Sachlichkeit* was a pragmatic emphasis on technology, manufacturing processes, and function, in which artistic conceits and questions of style were subordinate to purpose. In concert, these two concepts guided Behrens in his quest for forms to achieve *Gesamtkultur*, commonly referred to as the New Objectivity movement.



**12-34.** Peter Behrens, AEG trademark, 1907. The new mark was consistently applied to buildings, stationery, products, and graphics.



**12-35.** Peter Behrens, guidebook covers for the AEG pavilion at the German Shipbuilding Exhibition, 1908. A translation drawing reduces the architectural structure to flat planes. The lettering used here became a basis for the AEG visual identification system.



**12-36.** Peter Behrens, covers for *Mitteilungen Der Berliner Elektricitätswerke* (Berlin Electric Works Magazine), 1908. Each issue used a different geometric pattern on the front cover, and the graphic theme was echoed by the back cover calendar design.

On 31 January 1908, copyright application was made for Behrens's hexagonal AEG trademark (Fig. 12-34). This pictographic honeycomb design containing



the firm's initials signifies mathematical order while functioning as a visual metaphor relating the complexity and organization of a twentieth-century corporation to a beehive. Behrens's guide booklet for the AEG pavilion for the 1908 German Shipbuilding Exhibition was an early application of the trademark and corporate typeface ([Fig. 12-35](#)). The AEG graphic identity program made consistent use of three linchpin elements that would be present in corporate identity programs as the genre evolved half a century later: a logo, a typeface, and a consistent layout of elements following standardized formats.

Behrens designed a typeface for AEG's exclusive use to bring unity to its printed materials. At a time when German graphic design was dominated by traditional black-letter and decorative Victorian and art nouveau styles, Behrens designed a roman-style letterform inspired by classical Roman inscriptions. Initially this was not available in type, so display type on all AEG printed graphics was hand-lettered. In 1908 the typeset variation named Behrens Antiqua (see [Fig. 12-31](#)) was released by Klingspor Foundry, first for the exclusive use of AEG, then later for general use. Behrens had three important goals in designing this new type: it differentiated AEG communications from all other printed matter; its forms were universal rather than individualized by the touch of a specific artist's hand; and it strove for a monumental character that could evoke positive connotations of quality and performance. Behrens Antiqua has the solemn, monumental quality of roman letterforms. Behrens designed ornaments inspired by ancient Greek and Roman ceramic and brass craft objects, whose geometric properties satisfied his belief that geometry could make ornament universal and impersonal.

The consistent use of graphic devices gave AEG graphics a unified image ([Fig. 12-36](#)). These devices, in addition to modular divisions of space using Lauweriks's grid, included framing the space with a medium-weight rule; central placement of static elements; exclusive use of Behrens Antiqua type; use of analogous colors (often two or three sequential colors on the color wheel); and simple, objective photographs and drawings with subjects isolated from their environments.

The industrial products designed by Behrens ranged from electric household products, such as teakettles and fans, to streetlamps and industrial products such as electric motors. He brought the formal eye of the painter and the structural approach and professional ethics of the architect to product design. The combination of visual form, working method, and functional concern in his work for AEG products enabled him to produce a body of work that has led some to proclaim Behrens the first industrial designer. An innovative use of standardization is seen in the design of AEG teakettles with interchangeable parts ([Fig. 12-37](#)): three basic kettle forms, two lids, two handles, and two bases. These were made in three materials: brass, copperplate, and nickelplate; and three finishes: smooth, hammered, and rippled. All components were available for assembly in three sizes; all of these teakettles used the same heating elements and plugs. This system of interchangeable components made it theoretically possible to configure 216 different teakettles, but only about 30 were actually brought to market.

Beginning in early 1907 Behrens designed a large series of AEG arc lamps ([Fig.](#)

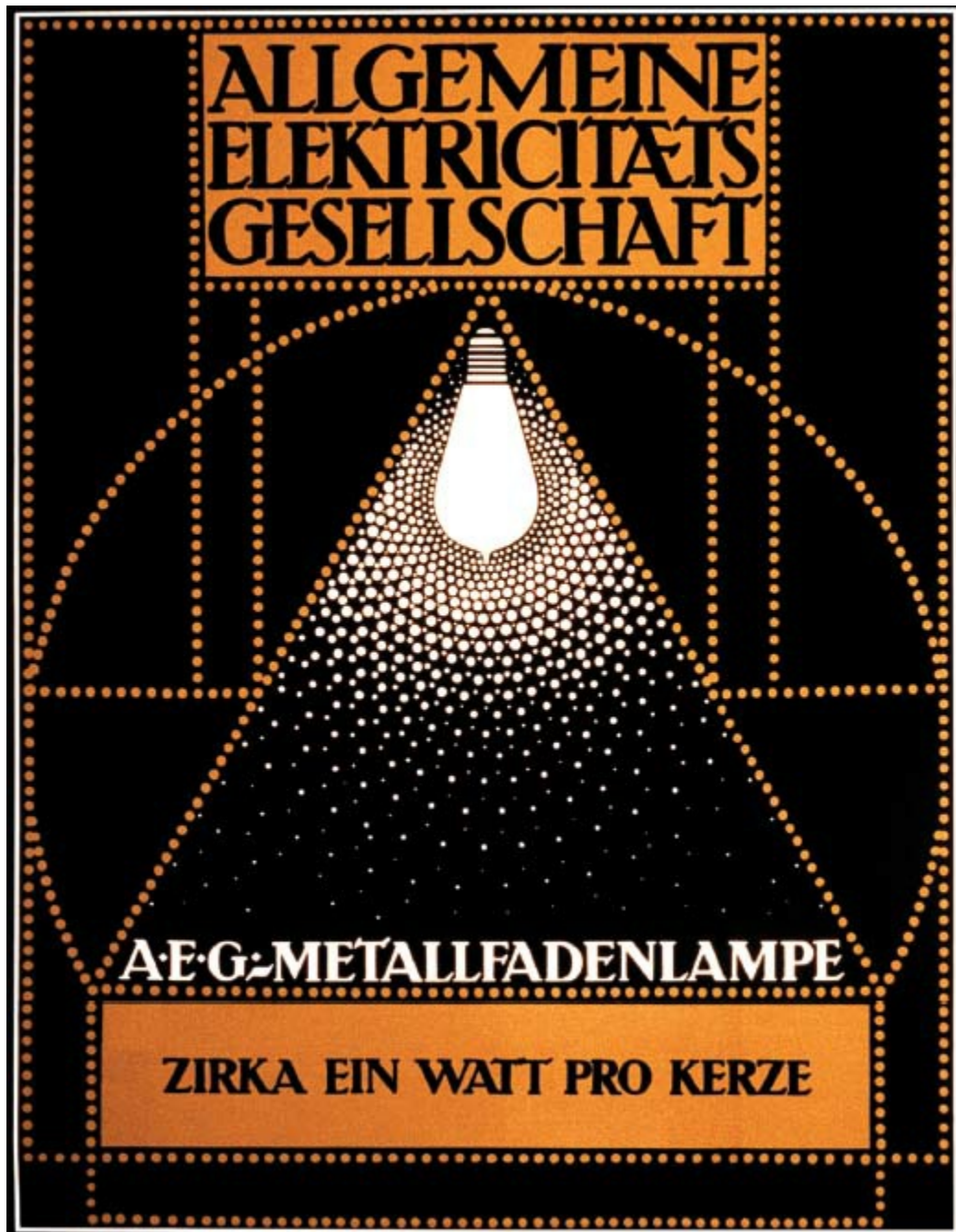
**12-38)** that produced intense light by passing an electrical current between two carbon electrodes. These were three hundred times brighter, more energy efficient, and safer than gas lamps of the time. Because the carbon rods had to be replaced every eight to twenty hours, convenient exterior clips were designed for quick dismantling. Their forms and proportions suggest Lauweriks's grid, while the overall shapes evoke the harmonious design and graceful curves of Greek vases. The arc lamps were widely used in factories, railway stations, and other public buildings. Behrens sought neutrality and standardization in product designs for machine manufacture. His streetlamps and teakettles have simple forms shorn of decoration, with connotations of social class and wealth stripped away. His work pointed toward a new design sensibility that would mature in the 1920s. This rational approach announced the need for form to emerge from function rather than being an added embellishment.



**12-37.** Peter Behrens, catalogue page for AEG teakettles, 1908. Permutations of the modular system of shapes, handles, materials, and textures are shown. Note the spatial division by rules to create zones of information.



**12-38.** Peter Behrens, AEG arc lamp catalogue page, 1907. Shape and proportion are inspired by ancient Greek vases.



**12-39.** Peter Behrens, AEG electric lamp poster, c. 1910. Geometric elements structure the space and signify the radiant energy of illumination. 67.6 x 52.7 cm

An electric lamp poster ([Fig. 12-39](#)) designed by Behrens for AEG around 1910 demonstrates the typographic and spatial parameters of the mature AEG corporate identification program; it realizes Behrens's quest for a twentieth-century language of form. The AEG corporate design program included applications to architecture ranging from storefronts to his massive Turbine Hall ([Fig. 12-40](#)). This major architectural design—with its twenty-two giant exposed exterior steel girders along the sides, glass curtain walls, and form determined by function—became a prototype for future design evolution. In addition to Gropius and Mies van der Rohe, Behrens's apprentices during this period included Le Corbusier and Adolf Meyer. Given these designers' later

importance, Behrens's philosophy and the studio shop talk were surely catalysts for future ideas.

At the 1914 Werkbund annual conference ([Fig. 12-41](#)), the debate between Muthesius's rationalism and standardization and Van de Velde's expressionism was soundly determined in favor of Muthesius's approach. Up until this 1914 meeting, Behrens played a key role among designers who revolted against Victorian historicism and art nouveau design and advocated a spartan approach, stripped of decoration. The austere orthodoxy of the international style, discussed in chapters 18 and 20, was the evolutionary extension of these beliefs.

Behrens began to accept architectural commissions from other clients in 1911. Graphic and product design occupied less of his time. In 1914 Behrens's contract with AEG was terminated, although he continued to work on AEG projects from time to time. Until his death in 1940, Behrens's design practice centered on architecture. His work during the opening decades of the century crystallized advanced thinking about design while planting seeds for future developments.

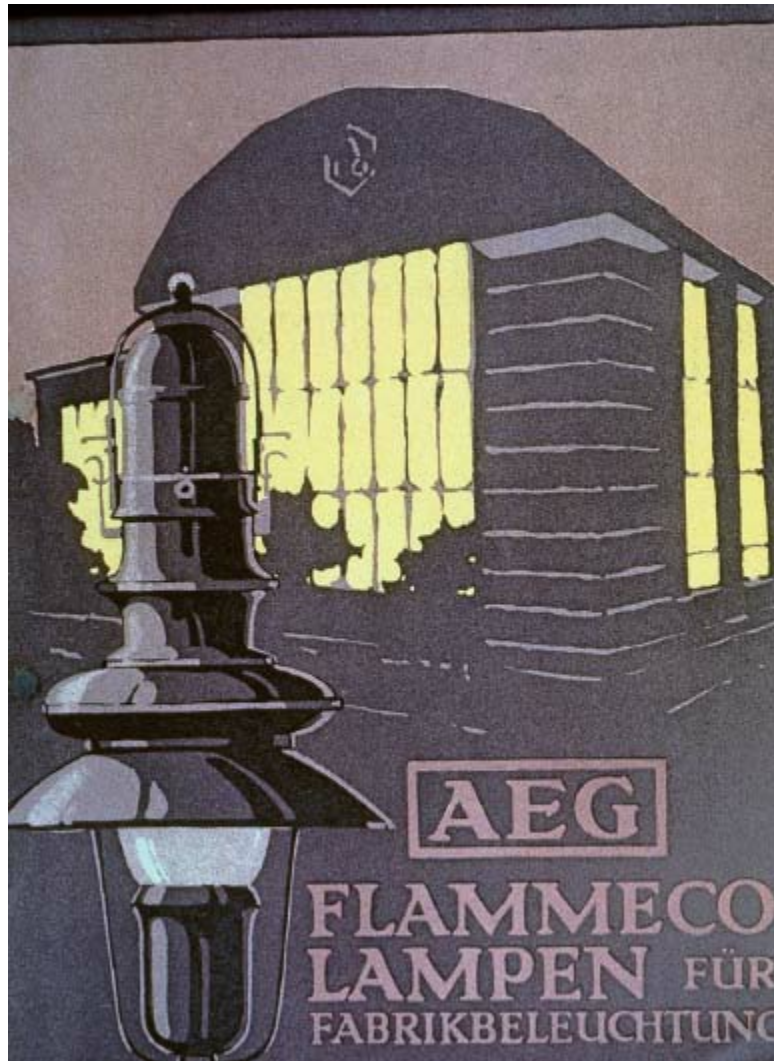


## Design for the London Underground

In 1890 the world's first underground electric railway system opened in London. During the first two decades of the twentieth century, the Underground Electric Railways of London, Ltd., consolidated much of London's urban transportation system. Just as AEG director Emil Rathenau was the catalyst for that firm's comprehensive design program, a statistician and attorney named Frank Pick (1878-1941) provided the vision necessary to lead the Underground Group to the forefront of innovative publicity and design.

Pick had been a vocal critic of his employer's promotional efforts; publicity was added to his areas of responsibility around 1908. Although lacking artistic training, Pick had acquired a passion for art and design. He responded to the jumble of advertisers' posters competing with transportation information and publicity by designating poster boards at station entrances for Underground posters and maps, then limited advertisers' posters to gridded spaces inside stations and on platforms. Underground station signs introduced in 1908 had a solid red disk with a blue bar across the middle bearing the station name in white sans-serif letters. These bright, simple designs stood out against the urban clutter.

Underground publicity posters were eclectic, wide-ranging, and evolved over the decades. The focus was usually on destination rather than transportation. Urban transit by bus, streetcar, and subway was presented as the heartbeat of the city, providing access to movies and museums, sports and shops. To boost off-peak evening and weekend use, posters encouraged travel to leisure destinations, including theaters, the zoo, parks, and the countryside. Pick took personal responsibility for selecting artists and approving designs. Designers were given little direction beyond a general theme or subject. Underground posters ranged in style from lyrical romanticism to the beginnings of mass-media modernism.



**12-40.** Peter Behrens (designer) and Karl Bernhard (structural engineer), poster for AEG Turbine Hall, 1909. Except for the identifying logo and name on the end of the roof, there is neither ornament nor embellishment. The structure and proportions are designed to suggest its function—a massive industrial factory engineered for the assembly of giant steam turbines. 67.6 x 52.7 cm

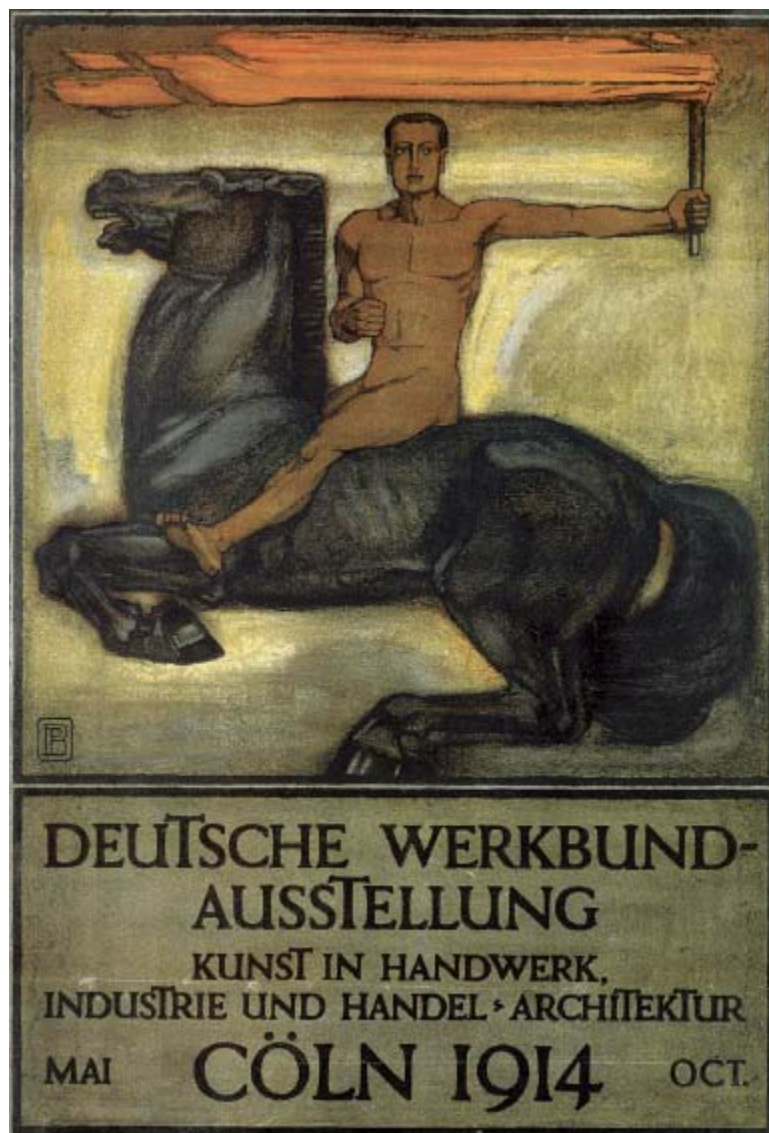
Dissatisfaction with the typography on Underground printed material prompted Pick to commission the eminent calligrapher and teacher Edward Johnston (1872-1944) to design an exclusive, patented typeface for the Underground in 1916. Pick requested a typeface possessing the bold simplicity shown by distinctive letters from preceding epochs, but with an indisputably twentieth-century quality. Johnston responded to this apparent contradiction by crafting a sans-serif typeface ([Fig. 12-42](#)) whose strokes have consistent weight; however, the letters have the basic proportions of classical Roman inscriptions. Johnston sought absolute functional clarity by reducing his characters to the simplest possible forms: the *M* is a perfect square whose forty-five-degree diagonal strokes meet in the exact center of the letter; the *O* is a perfect circle; all of the letters have a similar elemental design. The lowercase *l* has a tail to avoid confusion with the capital *I*.

Johnston designed a new version of the station signage and logo, using his new

typeface on a blue bar in front of a red circle instead of a solid disk. This London Underground logo is still used today ([Fig. 12-43](#)), incorporating refinements made in 1972.

As Pick ascended within the Underground management, his design advocacy expanded to include signage, station architecture, and product design, including train and bus design. Station platforms and coach interiors were carefully planned for human use and design aesthetics. Over the first four decades of the Underground's existence, Pick's design patronage made a positive contribution to the environment and became an international model for corporate design responsibility.

In the late nineteenth and early twentieth centuries, pioneering designers in Germany, Scotland, and Austria broke with art nouveau to chart new directions in response to personal and societal needs. Their concern for spatial relationships, inventive form, and functionality formed the groundwork for design in the new century.



[12-41](#). Peter Behrens, poster for a Deutsche Werkbund exhibition, 1914. The designer is an allegorical torchbearer, in keeping with the Werkbund view that

design is an enlightening and humanizing social force. The subtitle reads, “Art in Craft, Industry, and Commerce—Architecture.” 68 x 48 cm

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
&£!234567890.,;:-!?'""/()

**12-42.** Edward Johnston, Johnston’s Railway Type, 1916. These elemental letterforms were prototypes for reductive design.



**12-43.** The London Underground symbol, revised by Edward Johnston in 1918, is shown in the 1972 version used today.



## Part IV The Modernist Era

## Graphic design in the first half of the twentieth century

[13 The Influence of Modern Art](#)

[14 Pictorial Modernism](#)

[15 A New Language of Form](#)

[16 The Bauhaus and the New Typography](#)

[17 The Modern Movement in America](#)

# The Influence of Modern Art

**1897** Mallarmé, *Un coup de dés*

1901 Queen Victoria dies

1903 The Wright brothers, 1st airplane flight

1905 Einstein, theory of relativity

**1905** The Bridge expressionist group

**1906–07** Picasso, influenced by Cézanne and African art

1908 Model T Ford

**c 1909–12** Analytical cubism

**1909** Marinetti, Manifesto of Futurism; Braque, *Pitcher and Violin*

1909 NAACP formed

**1910** Kandinsky, *Concerning the Spiritual in Art*

**c 1911** Kandinsky, nonobjective paintings

**1911** The Blue Rider expressionist group

1913 New York Armory Show

**c 1913–14** Synthetic cubism

**1914** de Chirico, *Departure of the Poet*

**1914** Kafka, *The Trial*

**1915** Marinetti, “Mountains + Valleys + Streets x Joffre”

**1916** Dada founded; Arp, “chance” in art

**1917** Ball, Dada sound poems; Coburn, *Vortographs*

**1918** Apollinaire, *Calligrammes*

**1918** Hausmann & Höch, photomontages

1918 Czar Nicolas II executed

**1919** Schwitters, Merz exhibition; Heartfield, Grosz & others found Berlin Dada; Léger, *La Fin du Monde...*

1922 USSR formed

1923 Hitler, *Mein Kampf*

**1924** Breton, *Manifesto of Surrealism*

1924 Mussolini and Fascists consolidate power in Italy

**1927** Depero, *Dinamo Azari*

- 1929** Man Ray, “Sleeping Woman”
- 1930 Gandhi leads protest against salt tax
- 1933** Nazis raid Heartfield’s apartment
- 1934** Heartfield, “Yuletide” poster

## **1890–1940**

World events/**Graphic design events**



## Pictorial Modernism

- 1894 Beggarstaffs agency founded**
  
- 1905 Bernhard, Priester matches poster**
- 1908 Hohlwein, PKZ poster**
- 1911 Erdt, Opel poster**
- 1914 World War I begins
- 1915 Leete, Kitchener “wants you” poster**
- 1917 Klinger, 8th war loan campaign poster; Flagg “Uncle Sam” poster**
- 1918 Kauffer, *Daily Herald* poster**
- 1918 World War I ends
- 1920 U.S. women gain the vote in all elections
- 1925 Cassandre, *L’Intransigeant* poster**
- 1925 Fitzgerald, *The Great Gatsby*
- 1923 Binder, Vienna Music and Theater posters**
- 1927 Cassandre, *Étoile du Nord* poster**
- 1927 Lindbergh, first solo flight across the Atlantic; Stalin rules Russia
- 1929 Stock market crash
- 1931 Empire State Building
- 1932 Cassandre, Dubonnet poster**
- c 1936–1943 Hohlwein, designs for Nazis**
- 1936 Roosevelt reelected
- Late 1930s Binder, Carlu, Cassandre & Kauffer to the U.S.**
- 1940s Games, World War II posters**

### 1890–1950

World events/Graphic design events

## A New Language of Form

- 1910** Mondrian learns of cubism
- 1912** Wright, Coonley house with geometric stained glass windows
- c 1913** Malevich, 1st suprematist paintings
- 1916** Van der Leek, Batavier Line poster
- 1917** De Stijl movement & journal begins
- 1917** Russian Revolution begins
- 1918** *Wendingen* magazine founded
- 1918** Van Doesburg, *Composition XI*
- 1919** Lissitzky, “Beat the Whites with the Red Wedge” poster
- 1920s** Vladimir Lebedev becomes father of the 20th-century Russian picture book
- 1922** Berlewi, *mechano-faktura* theory
- 1923** Mayakovsky & Lissitzky, *For the Voice*
- 1924** Lissitzky, *The Isms of Art*
- 1924** Rodchenko, serial covers, *Mess Mend*
- 1924** Rietveld, Schroeder house
- 1928** Warner Brothers, 1st sound motion picture
- 1929** Lissitzky, *Russische Ausstellung* poster
- 1930** Gustav Klutis extols Soviet accomplishments in photomontage posters
- 1931** Van Doesburg dies; *De Stijl* journal ends
- 1932** Low point of Depression; Roosevelt elected president
- 1934** Mao Zedong leads Long March
- 1936** Roosevelt reelected
- 1939** Sutnar emigrates to U.S.
- 1941** Lissitzky dies
- 1944** Mondrian dies

### 1910–1950

World events/Graphic design events

# The Bauhaus and the New Typography

- 1916** Johnston, Railway Type
- 1919** Gropius founds Weimar Bauhaus & publishes manifesto
- 1920** Klee joins Bauhaus
- 1922** Kandinsky joins Bauhaus
- 1923** Moholy-Nagy replaces Itten at Bauhaus; Bauhaus exhibition, Tschichold attends; Werkman, 1st *Next Call*
- 1925** Bauhaus moves to Dessau; Bayer, universal alphabet; Tschichold, *Elementare typographie*
- 1927** Renner, Futura
- 1928** Gropius, Moholy-Nagy & Bayer leave Bauhaus; Tschichold, *Die Neue Typographie*; Zwart, NKF catalogue; Koch, Kabel
- 1930** Mies van der Rohe moves Bauhaus to Berlin
- 1931** Gill, *Essay on Typography*
- 1932** Morison, Times New Roman
- 1933** Nazis close Bauhaus, arrest Tschichold
- 1933** Beck, London Underground map
- 1933 Hitler becomes German chancellor
- 1935** Matter, *Pontresina* poster
- 1947 Marshall Plan
- 1947 Tschichold joins Penguin Books
- 1949 Mao Zedong's communist forces seize power in China
- 1956** Sandberg, *Experimenta typographica*

## 1910–1960

World events/Graphic design events

## The Modern Movement in America

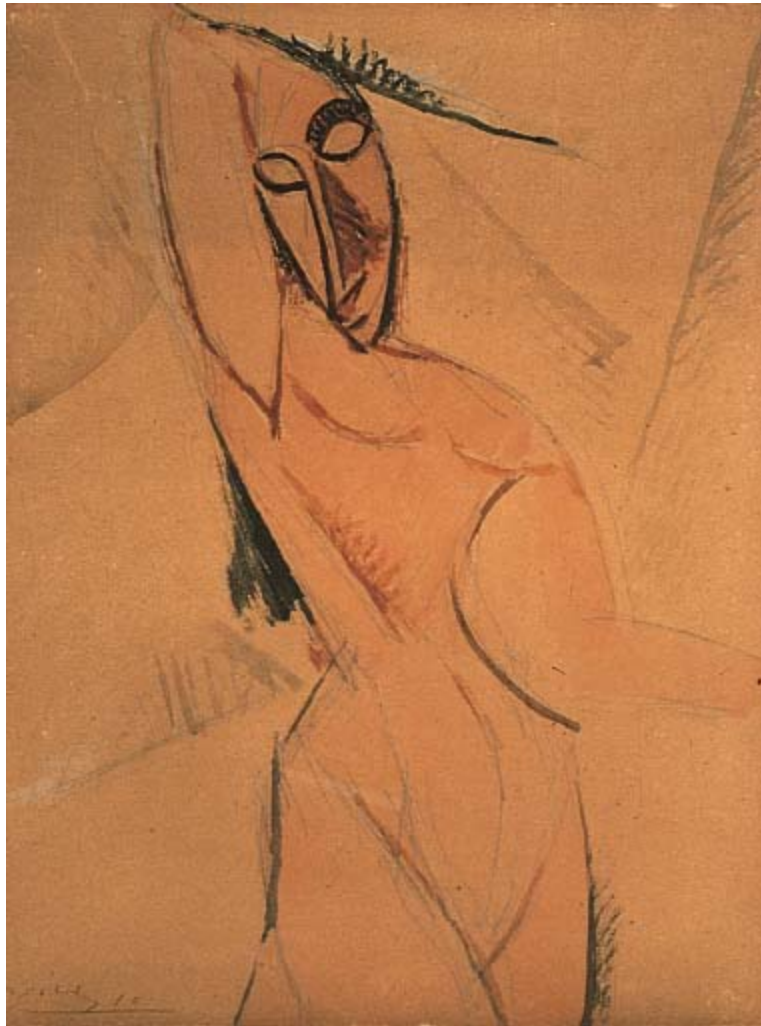
- 1924** Erté, 1st *Harper's Bazaar* covers
- 1928** Agha becomes art director of *Vogue*
- 1934** Brodovitch art directs *Harper's Bazaar*
- 1935** WPA hires artists for design projects
- 1935 Rural Electrification Administration (REA) is created
- 1937** Beall, REA posters
- 1936** Jacobson, design director for CCA
- 1937 Picasso, *Guernica*
- Late 1930s** Bauhaus masters Albers, Bayer, Breuer, Gropius, Mies van der Rohe & Moholy-Nagy emigrate to U.S.
- 1939** Binder, New York World's Fair poster; Moholy-Nagy, School of Design
- 1939 Germany invades Poland; World War II begins
- 1939 New York World's Fair
- 1940** Kauffer, Greek resistance poster
- 1940 Churchill, "Blood, toil, tears, and sweat" speech
- 1941** Carlu, "America's answer! Production" poster
- 1943** Alexander Liberman becomes art director of *Vogue*
- 1943 Mass production of penicillin
- 1944** Sutnar, *Catalog Design*
- 1945 World War II ends
- 1945 United Nations formed
- 1945** CCA Allied Nations advertisements
- 1946 Nuremberg war trials
- 1948** Matter, Knoll chair ads
- 1950** CCA "Great Ideas" ads begin
- 1951** Brodovitch, *Portfolio* magazine

### 1920–1955

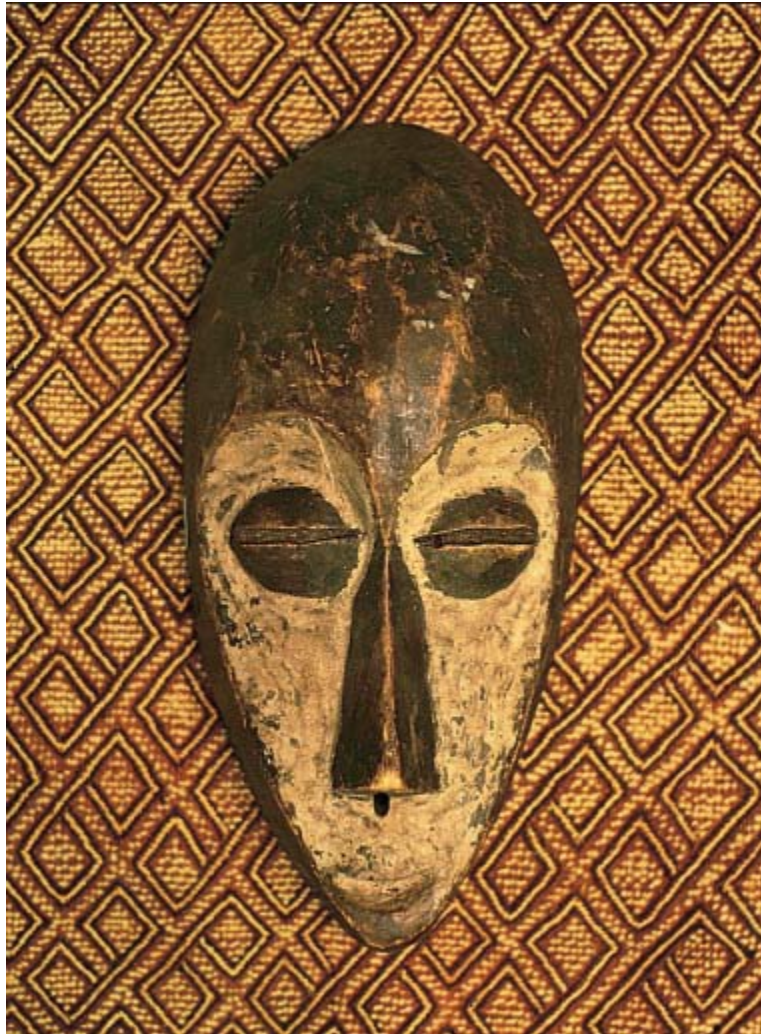
World events/Graphic design events



## 13 The Influence of Modern Art



**13-1.** Pablo Picasso, *Nude*, c. 1906-7. The seeds of cubism are contained in the fragmentation of the figure and background spaces into abstracted geometric planes. 61.4 x 47.6 cm



**13-2.** Lege African mask, from what is now the Republic of Congo, undated. Abstracted geometric forms showed European artists a different approach to art and design.



**13-3.** Pablo Picasso, *Man with Violin*, 1911-12. In the analytical cubism phase, Picasso and Braque studied the planes of a subject from different vantage points, fractured them, and pulled them forward toward the canvas surface. The planes shimmer vibrantly in ambiguous positive and negative relationships one to another. 99.06 x 63.5 cm

The first two decades of the twentieth century were a time of ferment and change that radically altered all aspects of the human condition. The social, political, cultural, and economic character of life was caught in fluid upheaval. In Europe, monarchy was replaced by democracy, socialism, and communism. Technology and scientific advances transformed commerce and industry. Transportation was radically altered by the coming of the motorcar (1885) and the airplane (1903). The motion picture (1896) and wireless radio transmission (1895) foretold a new era of human communications. Beginning in 1908, with the Turkish revolution that restored constitutional government and the Bulgarian declaration of independence, colonized and subjugated peoples began to awaken and demand independence. The slaughter during the first of two global wars, fought with the destructive weapons of technology, shook the traditions and institutions of Western civilization to their foundations.

Amidst this turbulence, it is not surprising that visual art and design



experienced a series of creative revolutions that questioned long-held values and approaches to organizing space as well as the role of art and design in society. The traditional objective view of the world was shattered. The representation of external appearances did not fulfill the needs and vision of the emerging European avant-garde. Elemental ideas about color and form, social protest, and the expression of Freudian theories and deeply personal emotional states occupied many artists. Some of these modern movements, such as fauvism, had a limited effect on graphic design. Others, such as cubism and futurism, Dada and surrealism, De Stijl, suprematism, constructivism, and expressionism, directly influenced the graphic language of form and visual communications through the century. The evolution of twentieth-century graphic design closely relates to modern painting, poetry, and architecture.



## Cubism

By introducing a design concept independent of nature, cubism began a new artistic tradition and way of seeing that challenged the four-hundred-year Renaissance tradition of pictorial art. The genesis of this movement was a series of works by the Spanish painter Pablo Picasso (1881-1973) that applied elements of ancient Iberian and African tribal art to the human figure ([Fig. 13-1](#)). Boldly chiseled geometric planes of African sculpture, masks ([Fig. 13-2](#)), and fabrics were an exciting revelation for Picasso and his friends. Another major influence was the French postimpressionist painter Paul Cézanne (1839-1906), who observed that a painter should “treat nature in terms of the cylinder and the sphere and the cone.” The drawings and paintings of these artists demonstrate the new approach to handling space and expressing human emotions. Figures are abstracted into geometric planes, and classical norms for the human figure are broken. The spatial illusions of perspective give way to an ambiguous shifting of two-dimensional planes. Some figures are simultaneously seen from more than one viewpoint.

Over the next few years, Picasso and his close associate Georges Braque (1881-1963) developed cubism as the art movement that replaced the rendering of appearances with the endless possibilities of invented form. *Analytical cubism* ([Fig. 13-3](#)) is the name given to their work from about 1910 to 1912. During this period they analyzed the planes of the subject matter, often from several points of view, and used these perceptions to construct a painting composed of rhythmic geometric planes. The real subject is shapes, colors, textures, and values used in spatial relationships. Analytical cubism’s compelling fascination grows from the unresolved tension of the sensual and intellectual appeal of the pictorial structure in conflict with the challenge of interpreting the subject matter. Cubism has a strong relationship with the process of human vision. Our eyes shift and scan a subject; our minds combine these fragments into a whole.



**13-4.** Juan Gris, *Fruit Bowl*, 1916. Cubist planes move forward and backward in shallow space, while the vertical and diagonal geometry of a grid imposes order. 100.3 x 65.1 cm



**13-5.** Fernand Léger, *The City*, 1919. This monumental composition of pure, flat planes signifying the geometry, color, and energy of the modern city led its

creator to say that “it was advertising that first drew the consequences” from it.  
231.1 x 298.4 cm



**13-6.** Fernand Léger, pages from *La fin du monde*, 1919. The destruction of the earth begins when the angel on Notre Dame Cathedral blows her trumpet; mayhem is illustrated by falling names. 31 x 25 cm (single page)



**13-7.** Fernand Léger, page from *La fin du monde*, 1919. A whirlwind tour of the re-creation of the earth after the fall of man is illustrated by a pinwheel of lettering spelling “accelerated slow motion cinema.” 31 x 25 cm

Picasso and Braque introduced paper collage elements into their work in 1912. Collage allowed free composition independent of subject matter and declared the reality of the painting as two-dimensional object. The texture of collage

elements could signify objects. To denote a chair, for example, Picasso glued oilcloth printed with a chair cane pattern into a painting. Often letterforms and words from newspapers were incorporated as visual form and for associated meaning.

In 1913 cubism evolved into synthetic cubism. Drawing on past observations, the cubists invented forms that were signs rather than representations of the subject matter. The essence of an object and its basic characteristics, rather than its outward appearance, was depicted. Juan Gris (1887-1927) was a major painter in the development of synthetic cubism. His paintings, such as the 1916 *Fruit Bowl* (Fig. 13-4), combined composition from nature with an independent structural design of the picture space. First he planned a rigorous architectural structure using golden section proportions and a modular composition grid; then he “laid the subject matter” on this design scheme. Gris had a profound influence on the development of geometric art and design. His paintings are a kind of halfway house between an art based on perception and an art realized by the relationships between geometric planes.

Among the artists who clustered around Picasso and Braque and joined the cubist movement, Fernand Léger (1881-1955) moved cubism away from the initial impulses of its founders. From around 1910, Léger took Cézanne’s famous dictum about the cylinder, sphere, and cone far more seriously than any other cubist. Motifs such as nudes in a forest were transformed into fields of colorful stovepipe sections littering the picture plane. Léger’s work might have evolved toward an art of pure color and shape relationships, but his four years of military service among working-class French citizens and the heightening of his visual perception during the war turned him toward a style that was more recognizable, accessible, and populist. He moved closer to his visual experience in paintings like *The City* (Fig. 13-5). Perceptions of the colors, shapes, posters, and architecture of the urban environment—glimpses and fragments of information—are assembled into a composition of brightly colored planes. The letterforms in Léger’s paintings and graphic work for Blaise Cendrars’s book *La fin du monde, filmée par l’Ange Notre-Dame* (The End of the World, filmed by the Angel of Notre-Dame), an antiwar book describing God’s decision to destroy life on earth due to humans’ warlike nature (Figs. 13-6 and 13-7), pointed the way toward geometric letterforms. His almost pictographic simplifications of the human figure and objects were a major inspiration for modernist pictorial graphics that became the major thrust of the revived French poster art of the 1920s. Léger’s flat planes of color, urban motifs, and the hard-edged precision of his machine forms helped define the modern design sensibility after World War I.

By developing a new approach to visual composition, cubism changed the course of painting and to some extent graphic design as well. Its visual inventions became a catalyst for experiments that pushed art and design toward geometric abstraction and new attitudes toward pictorial space.



## Futurism

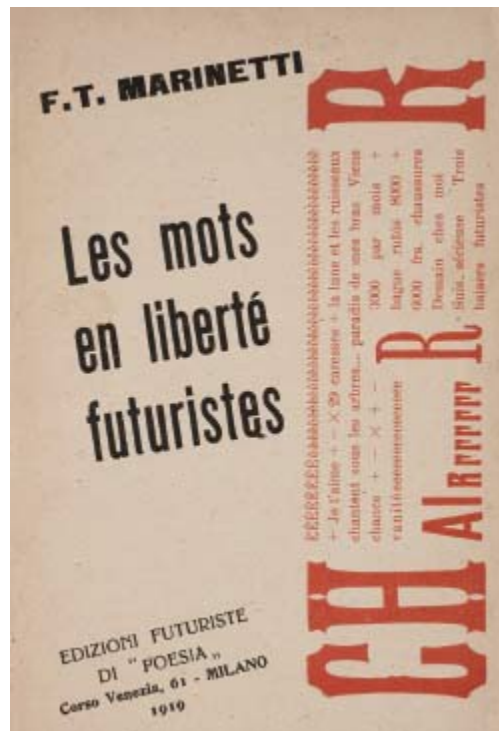
Futurism was launched when the Italian poet Filippo Marinetti (1876-1944) published his Manifesto of Futurism in the Paris newspaper *Le Figaro* on 20 February 1909. Marinetti's stirring words established futurism as a revolutionary movement in which all the arts were to test their ideas and forms against the new realities of scientific and industrial society:

We intend to sing the love of danger, the habit of energy and fearlessness. Courage, audacity, and revolt will be essential elements of our poetry.... We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed ... a roaring car that seems to ride on grapeshot is more beautiful than the *Victory of Samothrace*.... Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece.

The manifesto voiced enthusiasm for war, the machine age, speed, and modern life. It shocked the public by proclaiming, "We will destroy museums, libraries, and fight against moralism, feminism, and all utilitarian cowardice."



**13-8.** Filippo Marinetti, cover for his first book, *Zang Tumb Tumb*, 1914. The title is a sound poem in itself: Reflecting his experience as a reporter during the Balkan war of 1912, it typographically expresses the sounds of gunfire. 20.4 x 12.2 cm



**13-9.** Filippo Marinetti, cover for *Les mots en liberté futuristes* (Futurist Words-in-Freedom), 1919. Here, the sounds of the words represent actions or things. 19.2 x 13 cm



**13-10.** Filippo Marinetti, “Montagne + Vallate + Strade x Joffre” (Mountains + Valleys + Streets x Joffre), foldout from *Les mots en liberté futuristes*, 1919. This poem “depicts” Marinetti’s journey, which included the war front (lower left), France (upper left), and a visit to Léger (top right). The futurist poets believed that the use of different sizes, weights, and styles of type allowed them to weld painting and poetry, because the intrinsic beauty of letterforms, manipulated creatively, transformed the printed page into a work of visual art. 34.6 x 24.5 cm



**13-11.** Filippo Marinetti, foldout from *Les mots en liberté futuristes*, 1919. Here, the confusion, violent noise, and chaos of battle explode above the girl reading her lover's letter from the front. Marinetti's experience in the trenches of war inspired this poem. 33.8 x 23.5 cm



**13-12.** Filippo Marinetti, “Une assemblée tumultueuse” (A Tumultuous Assembly), foldout from *Les mots en liberté futuristes*, 1919. 33 x 26.4 cm



**13-13.** Filippo Marinetti, cover for *Parole in libertà futuriste* (Futurist Words-in-Freedom), 1932. 24 x 23 cm





**13-14.** Filippo Marinetti, page from *Parole in libertà futuriste* (Futurist Words-in-Freedom), 1932. 24 x 23 cm



**13-15.** Ardengo Soffici, “BİFŞZF + 18 simultaneità a chimismi lirici,” 1915. Using type almost as a painterly medium, traditional verse is composed against clusters of modulating letterforms employed as pure visual form. Diagonal rules link the units and create rhythms from page to page. 45.3 x 33.2 cm

Marinetti and his followers produced an explosive and emotionally charged poetry that defied correct syntax and grammar. In January 1913, Giovanni Papini (1881-1956) began publication of the journal *Lacerba* in Florence, and typographic design was pulled onto the artistic battlefield. The June 1913 issue published Marinetti’s article calling for a typographic revolution against the classical tradition. Harmony was rejected as a design quality because it contradicted “the leaps and bursts of style running through the page” ([Fig. 13-8](#)). On a page, three or four ink colors and twenty typefaces (*italics* for quick impressions, **boldface** for violent noises and sounds) could redouble words’ expressive power. Through the use of intentionally confrontational typography, free, dynamic, and piercing words could be given the velocity of stars, clouds, airplanes, trains, waves, explosives, molecules, and atoms. A new, impersonal,

and painterly typographic design, called *parole in libertà*, or “words in freedom,” was born on the page ([Figs. 13-9 through 13-15](#)).

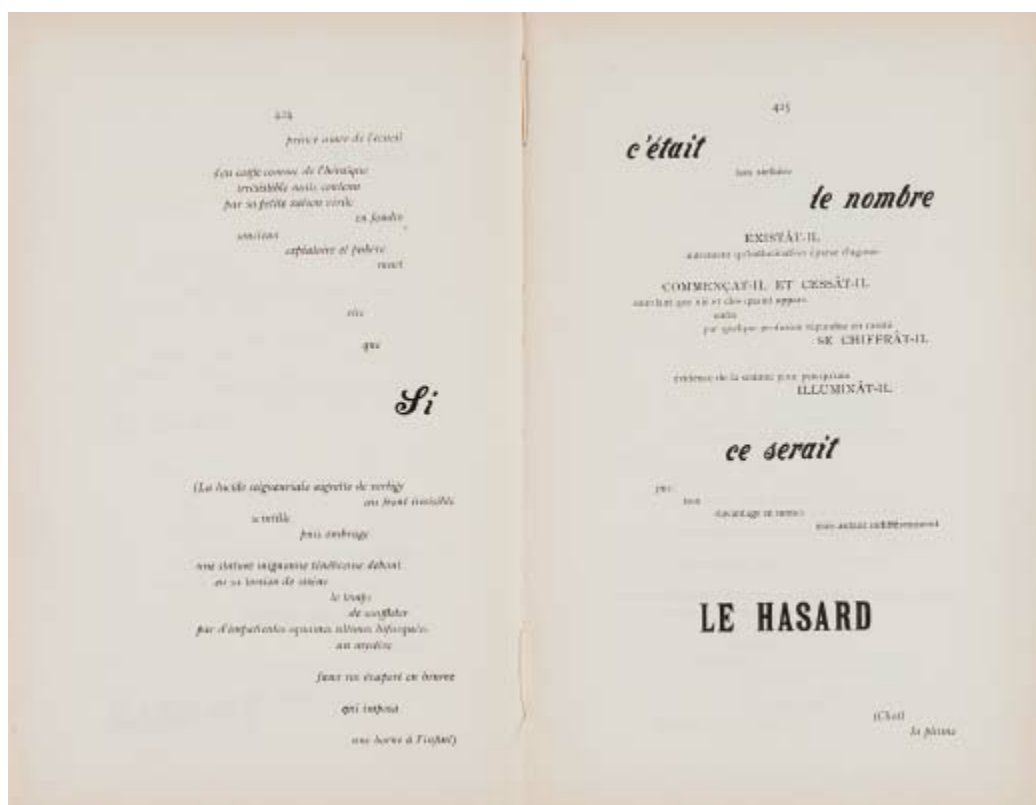
Noise and speed, two dominant conditions of twentieth-century life, were expressed in futurist poetry. Marinetti wrote that a man who has witnessed an explosion does not stop to connect his sentences grammatically but hurls shrieks and words at his listeners. He urged poets to liberate themselves from servitude to grammar and open new worlds of expression. Since Gutenberg's invention of movable type, most graphic designs used a vigorous horizontal and vertical structure, but the futurist poets cast these constraints to the wind. Freed from tradition, they animated their pages with a dynamic, nonlinear composition achieved by pasting words and letters in place for reproduction from photoengraved printing plates.

The futurist concept that writing and/or typography could become a concrete and expressive visual form has been a sporadic preoccupation of poets dating back at least to the work of the Greek poet Simias of Rhodes (c. 33 BCE). Called pattern poetry, the verse that explored this idea often took the shape of objects or religious symbols. In the nineteenth century, the German poet Arno Holz (1863-1929) reinforced intended auditory effects by such devices as omitting capitalization and punctuation, varying word spacing to signify pauses, and using multiple punctuation marks for emphasis. Lewis Carroll's *Alice's Adventures in Wonderland* used descending type sizes and pictorial shape to construct a mouse's tail as part of the mouse's tale ([Fig. 13-16](#)).

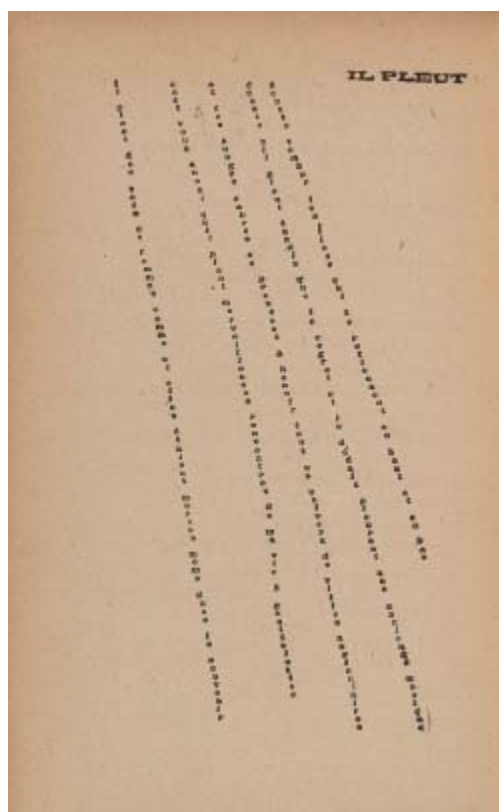


**13-16.** Lewis Carroll, typographic image, 1866. Unexpected and totally different from the rest of *Alice's Adventures in Wonderland*, this graphic experiment in figurative typography has received both design and literary acclaim. 18.8 x 12.4

cm



**13-17.** Stéphane Mallarmé, pages from “Un coup de dés,” 1897. Mallarmé anticipated the formal and expressive typographic concerns that emerged in the twentieth century, when poets and painters became interested in the creative potential of the printed page. Roman and italic type are used to produce active contrasts. 32.6 x 25.4 cm



**13-18.** Guillaume Apollinaire, “Il pleut” (It’s Raining), from *Calligrammes*, 1918. Letterforms sprinkle figuratively down the page, relating visual form to poetic content. 24.8 x 16.2 cm



**13-19.** Guillaume Apollinaire, poem from *Calligrammes*, 1918. The typography



becomes a bird, a water fountain, and an eye in this expressive design. 24.8 x 16.2 cm



**13-20.** Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912. The futurist painters sought to introduce dynamic motion, speed, and energy to the static, two-dimensional surface. 90.8 x 110 cm



**13-21.** Antonio Sant'Elia's drawings for the new city of the future, 1914. These drawings were reproduced with Sant'Elia's manifesto in *Lacerba*. After the war, many of his ideas about form were developed in architectural, product, and graphic design. 29.2 x 23.2 cm

In 1897 the French symbolist poet Stéphane Mallarmé (1842-98) published the poem “Un coup de dés” (A Throw of the Dice) ([Fig. 13-17](#)), composed of seven hundred words on twenty pages in a typographic range: capital, lowercase, roman, and italic. Rather than surrounding a poem with white, empty margins, Mallarmé dispersed this “silence” through the work as part of its meaning. Instead of stringing words in linear sequence like beads, he placed them in unexpected positions on the page to express sensations and evoke ideas. Moreover, he was successful in relating typography to the musical score—the placement and weight of words relate to intonation, stress, and rhythm in oral

reading.

Another French poet, Guillaume Apollinaire (1880-1918), was closely associated with the cubists, particularly Picasso, and was involved in a rivalry with Marinetti. Apollinaire had championed African sculpture, defined the principles of cubist painting and literature, and once observed that “catalogs, posters, advertisements of all types, believe me, they contain the poetry of our epoch.” His unique contribution to graphic design was the 1918 publication of a book entitled *Calligrammes*, poems in which the letterforms are arranged to form a visual design, figure, or pictograph (Figs. 13-18 and 13-19). In these poems he explored the potential fusion of poetry and painting, introducing the concept of simultaneity to the time-and sequence-bound typography of the printed page.

On 11 February 1910, five artists who had joined Marinetti’s futurist movement published the Manifesto of the Futurist Painters. Umberto Boccioni (1882-1916), Carlo Carrà (1881-1966), Luigi Russolo (1885-1947), Giacomo Balla (1871-1958), and Gino Severini (1883-1966) declared their intentions:

Destroy the cult of the past.... Totally invalidate all kinds of imitation.... Elevate all attempts at originality.... Regard art critics as useless and dangerous.... Sweep the whole field of art clean of all themes and subjects that have been used in the past.... Support and glory in our day-to-day world, a world which is going to be continually and splendidly transformed by victorious Science.

The futurist painters were strongly influenced by cubism, but they also attempted to express motion, energy, and cinematic sequence in their work (Fig. 13-20). They first used the word *simultaneity* in a visual-art context to express concurrent existence or occurrence, such as the presentation of different views in the same work of art.

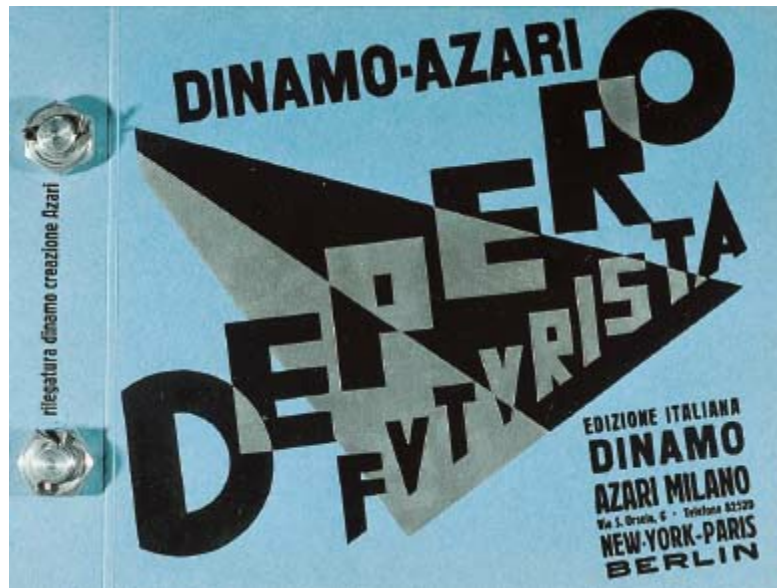
The Manifesto of Futurist Architecture was written by Antonio Sant’Elia (1888-1916). He called for construction based on technology and science and for design that addressed the unique demands of modern life (Fig. 13-21). He declared decoration to be absurd and used dynamic diagonal and elliptic lines because their emotional power was greater than horizontals and verticals. Tragically, Sant’Elia was killed on the battlefield, but his ideas and visionary drawing influenced the course of modern design, particularly art deco.

Among the artists who applied futurist philosophy to graphic and advertising design, Fortunato Depero (1892-1960) produced a dynamic body of work in poster (Fig. 13-22), typographic, and advertising design. This young painter shifted from social realism and symbolism to futurism in 1913 after seeing a copy of the futurist paper *Lacerba*. Ostentatiously referring to himself as a “critic & architect & sculptor & musician & mathematician & physicist & chemist & lecturer & soldier & crazy man; a free complex genius,” he worked in modes that exhibited the sources of European modernism. In 1927 Depero published his *Depero futurista* (Figs. 13-23 and 13-24), a compilation of his typographical experiments, advertisements, tapestry designs, and other works. *Depero futurista* is a precursor of the artist’s book, published by an artist as a creative expression independent of the publishing establishment. From September 1928 until October 1930, Depero worked in New York and received commissions from magazines such as *Vanity Fair*, *Movie Makers*, *Theater*,

*Vogue*, and *Sparks*, as well as print advertising. Although limited to a sophisticated and cosmopolitan audience, the appearance of his futurist work in American graphic communications proved somewhat influential in America's movement toward modernism. Futurism became a major influence on other art movements, and its violent, revolutionary techniques were adopted by the Dadaists, constructivists, and De Stijl. The futurists initiated the publication of manifestos, typographic experimentation, and publicity stunts (on 8 July 1910, eight hundred thousand copies of Marinetti's leaflet *Against Past-Loving Venice* were dropped from a clock tower onto Venice crowds), forcing poets and graphic designers to rethink the very nature of the typographic word and its meaning.



**13-22.** Fortunato Depero, New Futurist Theater Company poster, 1924. Flat planes of vibrant color, diagonal composition, and angular repetitive forms produce kinetic energy. 140 x 100 cm



**13-23.** Fortunato Depero, cover for *Depero futurista*, 1927. Bound by massive aluminum bolts, this book expresses its status as a physical object. A gleam of light descends from the top bolt through the letters of the title. 24 x 36 cm

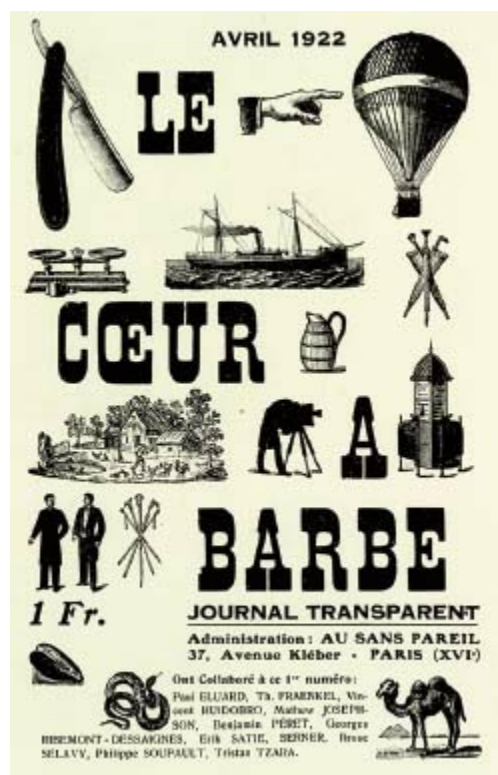


**13-24.** Fortunato Depero, page from *Depero futurista*, 1927. 24 x 32 cm



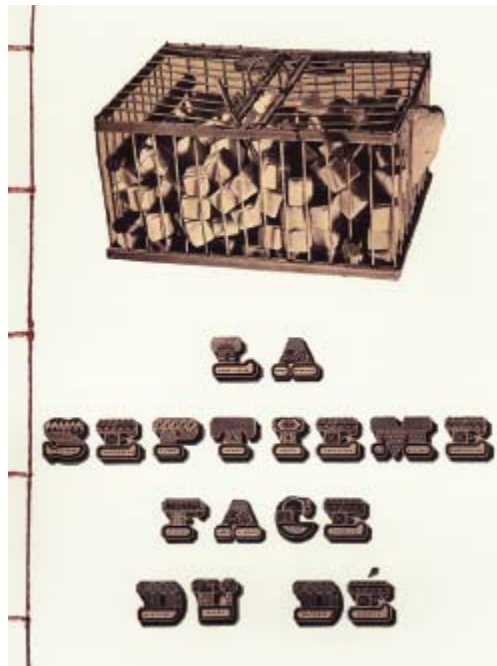


**13-25.** Hugo Ball, Dada poem, 1917. Sound and sight poems such as this expressed the Dadaist desire to replace man's logical nonsense with an illogical nonsense.



**13-26.** Tristan Tzara and Ilja Zdanevich (1894-1974), cover of *Le Coeur à barbe*; *Journal transparent* (The Bearded Heart; Transparent Newspaper), no. 1, 1922. A casual organization of space has found illustrations randomly

dispersed about the page with no particular communicative intent. 22.9 x 14.3 cm



**13-27.** Alfred Stieglitz, photograph of *The Fountain*, by Marcel Duchamp, 1917. When an object is removed from its usual context, we suddenly see it with fresh eyes and respond to its intrinsic visual properties. Various sizes



**13-28.** Marcel Duchamp, cover of *La septième face du dé* (The Seventh Face of the Die), by Georges Hugnet, 1936. 29.5 x 21.5 cm

# Dada

Reacting against the carnage of World War I, the Dada movement claimed to be anti-art and had a strong negative and destructive element. Dada writers and artists were concerned with shock, protest, and nonsense. They bitterly rebelled against the horrors of war, the decadence of European society, the shallowness of blind faith in technological progress, and the inadequacy of religion and conventional moral codes in a continent in upheaval. Rejecting all tradition, they sought complete freedom.

The Dada movement developed spontaneously as a literary movement after the poet Hugo Ball (1886-1927) opened the Cabaret Voltaire in Zurich, Switzerland, as a gathering place for independent young poets, painters, and musicians. Dada's guiding spirit was a young and volatile Paris-based Romanian poet, Tristan Tzara (1896-1963), who edited the periodical *DADA* beginning in July 1917. Tzara joined Ball, Jean Arp (1887-1966, also known as Hans Arp), and Richard Huelsenbeck (1892-1974) in exploring sound poetry ([Fig. 13-25](#)), nonsense poetry, and chance poetry. He wrote a steady stream of Dada manifestos and contributed to all major Dada publications and events. Chance placement and absurd titles characterized their graphic work ([Fig. 13-26](#)). Dadaists did not even agree on the origins of the name *Dada*, such was the anarchy of the movement. In one version of the story, the movement was named when Dadaists opened a French-German dictionary and randomly selected the word *dada*, for a child's hobbyhorse.

The French painter Marcel Duchamp (1887-1968) joined the Dada movement and became its most prominent visual artist. Earlier, cubism had influenced his analysis of subjects as geometric planes, while futurism inspired him to convey time and motion. To Duchamp, Dada's most articulate spokesman, art and life were processes of random chance and willful choice. Artistic acts became matters of individual decision and selection. This philosophy of absolute freedom allowed Duchamp to create ready-made sculpture, such as a bicycle wheel mounted on a wooden stool, and exhibit found objects, such as a urinal, as art ([Figs. 13-27](#) and [13-28](#)). The public was outraged when Duchamp painted a mustache on a reproduction of the *Mona Lisa*. This act was not intended, however, as an attack on the *Mona Lisa*. Rather, it was an ingenious assault on tradition and a public that had lost the humanistic spirit of the Renaissance.

Dada quickly spread from Zurich to other European cities. Dadaists said they were not creating art but mocking and defaming a society gone insane; even so, several Dadaists produced meaningful visual art and influenced graphic design. Dada artists claimed to have invented photomontage ([Fig. 13-29](#)), the technique of manipulating found photographic images to create jarring juxtapositions and chance associations. Raoul Hausmann (1886-1977) and Hannah Höch (1889-1978) were creating outstanding work in the medium as early as 1918.



**13-29.** Hannah Höch, *Da—dandy*, collage and photomontage, 1919. Images and materials are recycled, with both chance juxtapositions and planned decisions contributing to the creative process. 48.3 x 31 cm

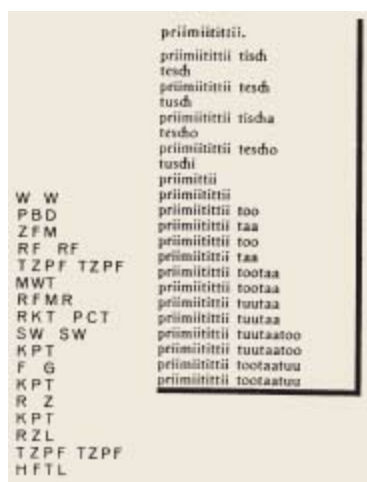


**13-30.** Kurt Schwitters, *Allgemeines Merz Programm* (General Merz Program), c. 1924. 30.5 x 20.8 cm





**13-31.** Kurt Schwitters, untitled (Grüne Zugabe), probably 1920s. Material gathered from the streets, alleys, and garbage cans was washed and cataloged according to size and color for use as the raw material of art. 30.5 x 20.8 cm



**13-32.** Kurt Schwitters, *W W priimiitittii*, 1920. The Dada poets separated the word from its language context; these two poems are intended to be seen as pure visual form and read as pure sound. Intuitive but highly structured typography grew out of the initial random chance of early Dada poetry.



**13-33.** Kurt Schwitters, Théo van Doesburg, and Kate Steinitz, page from *Die Scheuche: Märchen*, 1922. In this modern fairy tale, type and image are wedded literally and figuratively as the *B* overpowers the *X* with verbiage. 20.5 x 24.5 cm



**13-34.** Kurt Schwitters, pages from *Merz 11*, 1924. Ads for Pelikan tusche and inks demonstrate Schwitters's growing interest in constructivism during the 1920s. *Merz* was first published in 1923 and continued with twenty-three more issues until 1932. Designers such as El Lissitzky and Jan Tschichold were often involved, but Schwitters remained its editor. 30.9 x 23.5 cm



**13-35.** Kurt Schwitters, stationery for consulting agency, 1927. 27.3 x 21.3 cm

Kurt Schwitters (1887-1948) of Hanover, Germany, created a nonpolitical offshoot of Dada that he named Merz, coined from the word *Kommerz* (commerce) in one of his collages (Fig. 13-30). Schwitters gave Merz meaning as the title of a one-man art movement. Beginning in 1919, his Merz pictures were collage compositions using printed ephemera, rubbish, and found materials to compose color against color, form against form, and texture against texture (Fig. 13-31). His complex designs combined Dada's elements of nonsense, surprise, and chance with strong design properties. When he tried to join the Dada movement as “an artist who nails his pictures together,” he was refused membership for being too bourgeois.

Schwitters wrote and designed poetry that played sense against nonsense (Fig. 13-32). He defined poetry as the interaction of elements: letters, syllables, words, sentences. In the early 1920s, constructivism (discussed in chapter 15) became an added influence in Schwitters's work after he made contact with El Lissitzky (1890-1941) and Théo van Doesburg (1883-1931), who invited Schwitters to Holland to promote Dada. Together with the artist and art historian Kate Steinitz (1889-1975), Schwitters and Van Doesburg collaborated on the book *Die Scheuche: Märchen* (The Scarecrow: A Fairy Tale) in which typographic forms were depicted as characters (Fig. 13-33). Between 1923 and 1932 Schwitters published twenty-four issues of the periodical *Merz* (Fig. 13-34), whose eleventh issue was devoted to advertising typography. During this time, Schwitters ran a successful graphic design studio with Pelikan (a manufacturer of office equipment and supplies) as a major client, and the city of Hanover employed him as typography consultant for several years (Fig. 13-35). When the German political situation deteriorated in the 1930s, Schwitters began spending more time in Norway, and he moved to Oslo in 1937. After Germany invaded Norway in 1940 he fled to the British Isles, where he spent his last years and reverted to traditionalist painting.

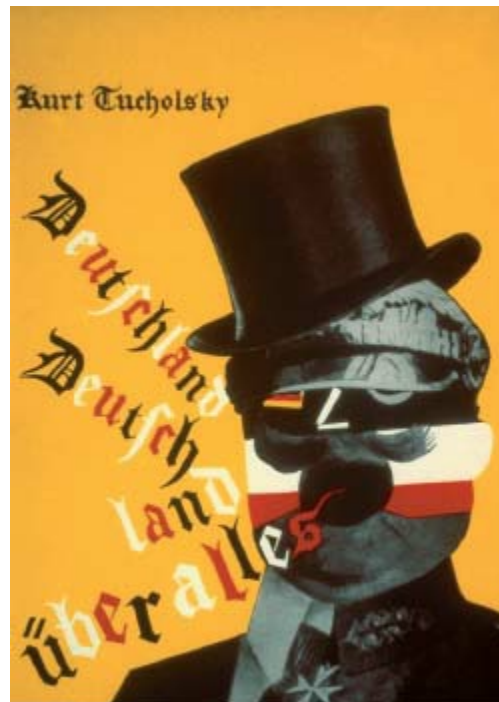
In contrast to the artistic and constructivist interests of Schwitters, the Berlin Dadaists John Heartfield (1891-1968), Wieland Herzfelde (1896-1988), and George Grosz (1893-1959) held vigorous revolutionary political beliefs and oriented many of their artistic activities toward visual communications to raise public consciousness and promote social change. John Heartfield is the English name adopted by Helmut Herzfelde as a protest against German militarism and the army in which he served from 1914 to 1916. A founding member of the Berlin Dada group in 1919, Heartfield used the harsh disjunctions of photomontage as a potent propaganda weapon and introduced innovations in the preparation of mechanical art for offset printing. He targeted the Weimar Republic and the growing Nazi party in book covers, magazine covers and illustrations for the *Arbeiter Illustrierte Zeitung* (AIZ; Workers' Illustrated Newspaper), and a few posters ([Figs. 13-36 through 13-41](#)). AIZ was the principal communist newspaper in Germany, with a peak distribution of 500,000 in 1931. First issued in 1930, it ceased publication in 1938 because of Nazi pressure. Heartfield's montages are the most urgent in the history of the technique. Heartfield did not take photographs or retouch images but worked directly with glossy prints acquired from magazines and newspapers. Occasionally he commissioned a needed image from a photographer. After storm troopers occupied his apartment-studio in 1933, Heartfield fled to Prague, where he continued his graphic propaganda and mailed postcard versions of his graphics to Nazi leaders. In 1938 he learned that he was on a secret Nazi list of enemies and fled to London. He settled in Leipzig, East Germany, in 1950, where he designed theater sets and posters. Before his death in 1968, he produced photomontages protesting the Vietnam War and calling for world peace. "Unfortunately Still Timely" was the title of one retrospective of his graphic art.

Heartfield's younger brother, Wieland Herzfelde, was a poet, critic, and publisher who edited the journal *Neue Jugend* (New Youth) ([Fig. 13-42](#)). After being jailed in 1914 for distributing communist literature, Wieland started the Malik Verlag publishing house, an important avant-garde publisher of Dada, left-wing political propaganda, and experimental literature. The painter and graphic artist George Grosz was closely associated with the Herzfelde brothers. He attacked a corrupt society with satire and caricature ([Fig. 13-43](#)) and advocated a classless social system. His drawings project the angry intensity of deep political convictions in what he perceived to be a decadent, degenerate milieu.

Having inherited Marinetti's rhetoric and assault on all artistic and social traditions, Dada was a major liberating movement that continued to inspire innovation and rebellion. Dada was born in protest against war, and its destructive and exhibitionist activities became more absurd and extreme after the war ended. In 1921 and 1922, controversy and disagreement broke out among its members, and the movement split into factions. French writer and poet André Breton (1896-1966), who was associated with the Dadaists, emerged as a new leader who believed that Dada had lost its relevance, making new directions necessary. Having pushed its negative activities to the limit, lacking a unified leadership, and with its members facing the new ideas that eventually led to surrealism, Dada foundered and ceased to exist as a cohesive movement by the end of 1922. However, Schwitters and Heartfield continued to evolve and



produced their finest work after the movement's demise. Dada's rejection of art and tradition enabled it to enrich the visual vocabulary started by futurism. Through a synthesis of spontaneous chance actions with planned decisions, Dadaists helped to strip typographic design of its traditional precepts.



**13-36.** John Heartfield, cover for *Deutschland Deutschland über alles*, by Kurt Tucholsky, 1927. This book cover is an early example of Heartfield's biting use of photomontage. 23.8 x 18.6 cm



**13-37.** John Heartfield, *AIZ* 9, no. 6, page 103, illustration attacking the press, 1930. A surreal head wrapped in newspaper appears over a headline: "Whoever

reads the bourgeois press turns blind and deaf. Away with the stultifying bandages!” This accompanied an article on the misinforming editorial postures of the bourgeois press. 38.1 x 28 cm



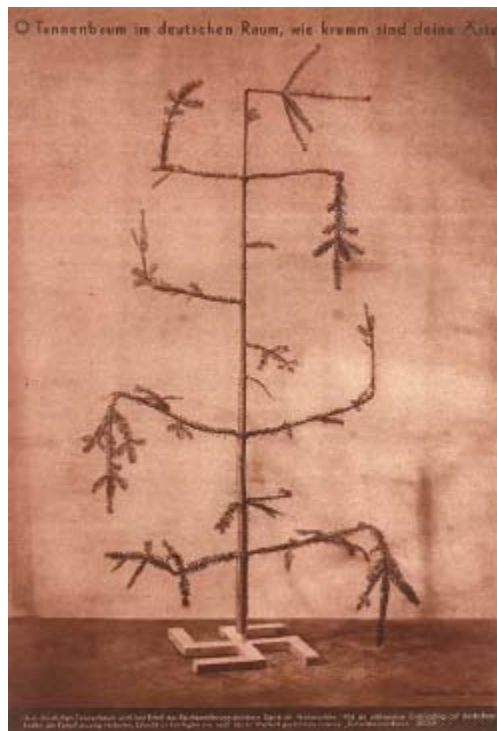
**13-38.** John Heartfield, *AIZ* 11, no. 29, page 675, 1932. The headline, “Adolf, the Superman: Swallows gold and spouts rubbish,” is visualized by a photomontage X-ray of Hitler showing an esophagus of gold coins. This suggested that Hitler was largely backed by capitalist funding. 38.1 x 28 cm



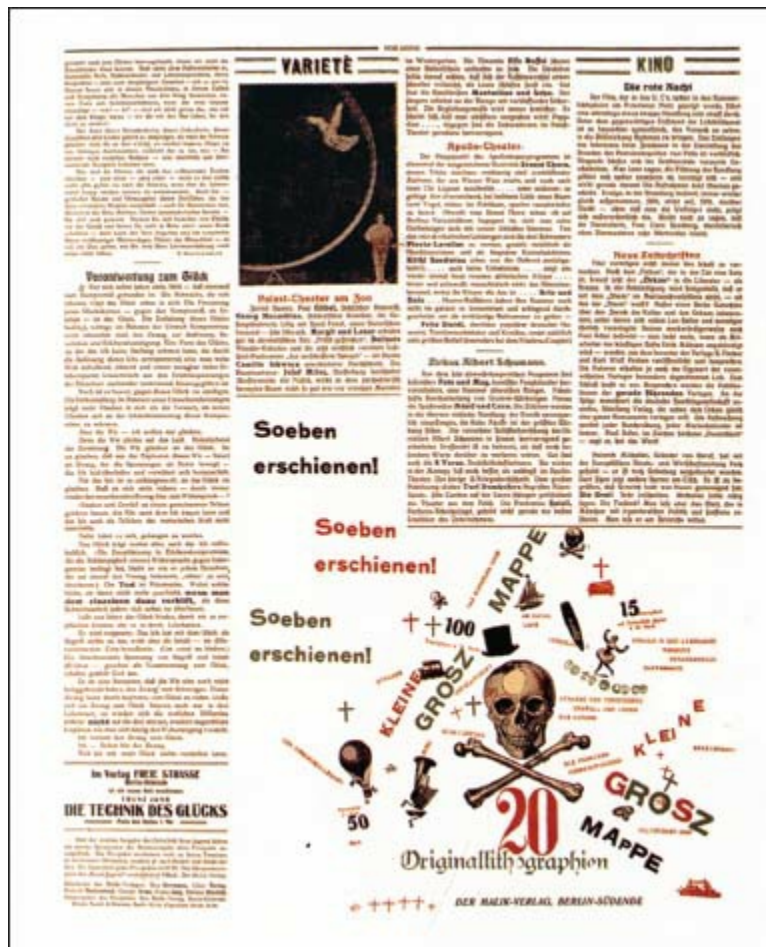
**13-39.** John Heartfield, “Der Sinn des Hitlergrusses” (The Meaning of the Hitler Salute), cover for *AIZ* 11, no. 42, 1932. 38.1 x 28 cm



**13-40.** John Heartfield, “Der Sinn von Genf: Wo das Kapital lebt, kann der Friede nicht leben” (The Meaning of Geneva: Where Capital Lives, Peace Cannot Live), cover for *AIZ*, 1932. In Geneva crowds of demonstrators against fascism were shot with machine guns. 38.1 x 28 cm



**13-41.** John Heartfield, *AIZ* 13, no. 52, page 848, December 1934. With the text, “Oh Tannenbaum in Germany, how crooked are your branches,” a sickly tree symbolizes the ethos of the Third Reich. 38.1 x 28 cm

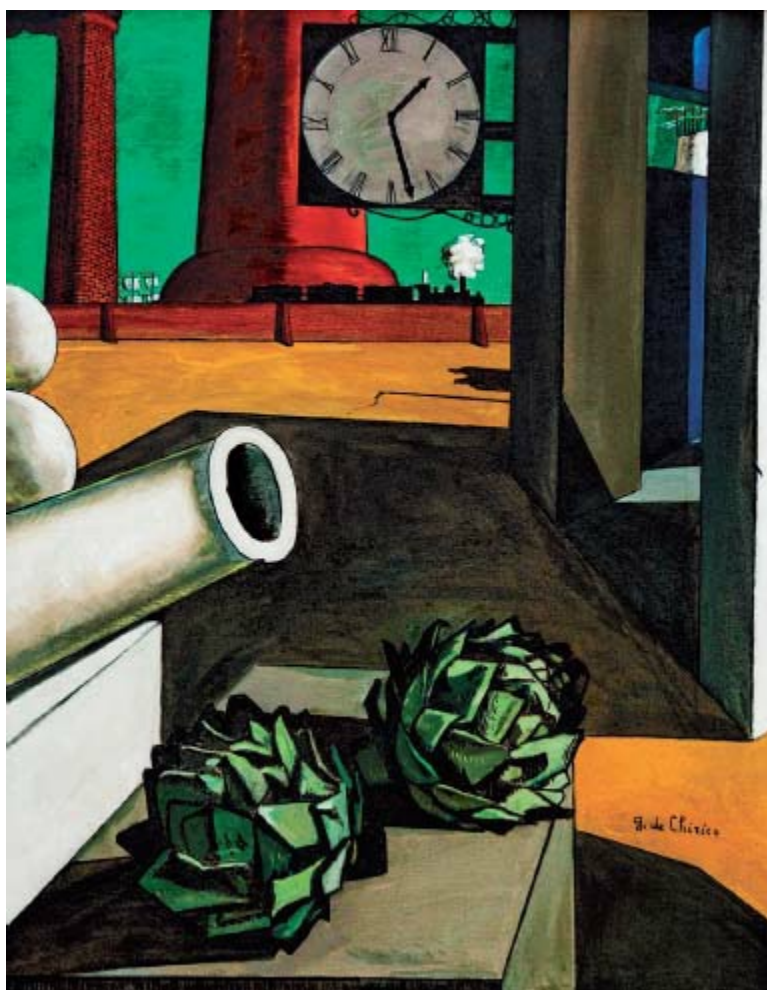


**13-42.** Wieland Herzfelde, page from *Neue Jugend*, 1917. Pages from this radical tabloid have a visual vitality of Dadaist origin. Heartfield's brother Wieland often collaborated with him by writing texts. 64.1 x 51.7 cm





**13-43.** George Grosz, "Johannisnacht," 1918, from *Ecco Homo*, 1923. 29 x 18 cm



**13-44.** Giorgio de Chirico, *The Philosopher's Conquest*, late 1913–early 1914. De Chirico's timeless poetry stops short of the bizarre or supernatural. 125.2 x 99.7 cm



**13-45.** Max Ernst, collage from *Une semaine de bonté* (A Week of Kindness), 1934. Photomechanical printing techniques obliterate cut edges, unifying the image. 26 x 20.8 cm

## Surrealism

With roots in Dada and in a group of young French writers and poets associated with the journal *Littérature*, surrealism entered the Paris scene in 1924, searching for the “more real than real world behind the real”—the world of intuition, dreams, and the unconscious realm explored by Freud. Apollinaire had used the expression “surreal drama” in reviewing a play in 1917. The poet André Breton, the founder of surrealism, imbued the word with all the magic of dreams, the spirit of rebellion, and the mysteries of the subconscious in his 1924 Surrealist Manifesto: “*Surrealism*, noun, masc. pure psychic automatism by which it is intended to express, either verbally or in writing, the true function of thought. Thought dictated in the absence of all control exerted by reason, all aesthetic or moral preoccupations.”

Tristan Tzara came from Zurich to join Breton, Louis Aragon (1897-1982), and Paul Éluard (1895-1952). He stirred the group on toward scandal and rebellion. These young poets rejected the rationalism and formal conventions dominating postwar creative activities in Paris. They sought ways to make new truths, to reveal the language of the soul. Surrealism (or “super reality”) was not a style or a matter of aesthetics; rather, it was a way of thinking and knowing, a way of feeling, and a way of life. Where Dada had been negative, destructive, and perpetually exhibitionist, surrealism professed a poetic faith in man and his spirit. Humanity could be liberated from social and moral conventions. Intuition and feeling could be freed. The writers experimented with stream-of-consciousness writing, or automatism, to seek an uninhibited truth.

The impact of the surrealist poets and writers has been limited to French literary and scholarly circles; it was through the movement’s painters that surrealism affected society and visual communications. While surrealists often created works so personal that communication became impossible, they also produced images whose emotional content, symbolism, or fantasy triggered a collective, universal response in large numbers of people. Breton and his friends speculated about the possibility of surreal painting. They discovered the work of Giorgio de Chirico (1888-1978) and declared him the first surrealist painter. A member of the short-lived Italian metaphysical school of painting, de Chirico painted hauntingly empty spaces that possess an intense melancholy ([Fig. 13-44](#)). Vacant buildings, harsh shadows, deeply tilted perspective, and enigmatic images convey emotions far removed from ordinary experience.

Of the large number of artists who joined the surrealist movement, several significantly influenced visual communications, with a major impact on photography and illustration. Max Ernst (1891-1965), a restless German Dadaist, used a number of techniques that have been adopted in graphic communications. Fascinated by the wood engravings in nineteenth-century novels and catalogues, Ernst reinvented them by using collage techniques to create strange juxtapositions ([Fig. 13-45](#)). These surreal collages have had a strong influence on illustration. His *frottage* technique involved using rubbings to compose directly on paper. As he looked at his rubbings, Ernst’s imagination



invented images in them, much as one sees images in cloud formations. Then he developed the rubbings into fantastic pictures. *Decalcomania*, Ernst's process of transferring images from printed matter to a drawing or painting, enabled him to incorporate a variety of images into his work in unexpected ways. This technique has been used extensively in illustration, painting, and printmaking.

Figurative surrealist painters have been called “naturalists of the imaginary” by French art historians. Space, color, perspective, and figures are rendered in careful naturalism, but the image is an unreal dreamscape. The Belgian surrealist René Magritte (1898-1967) maintained a poetic dialogue between reality and illusion, truth and fiction ([Fig. 13-46](#)). His prolific body of images inspired many visual communications.

The theatrical Spanish painter Salvador Dalí (1904-89) influenced graphic design in two ways. His deep perspectives in his prints and paintings inspired designers to bring vast depth to the flat, printed page and have been frequently imitated in posters and editorial images ([Fig. 13-47](#)).

Another group of surrealist painters, the emblematics, worked with a purely visual vocabulary. Visual automatism (intuitive stream-of-consciousness drawing and calligraphy) was used to create spontaneous expressions of inner life in the work of Joan Miró (1893-1983) and Jean Arp. Miró explored a process of metamorphosis through which he intuitively developed his motifs into cryptic, organic shapes ([Fig. 13-48](#)). As early as 1916, Arp explored chance and unplanned harmonies in works such as *Squares Arranged According to the Laws of Chance*. The biomorphic forms and open composition of these artists were incorporated into product and graphic design, particularly during the 1950s.

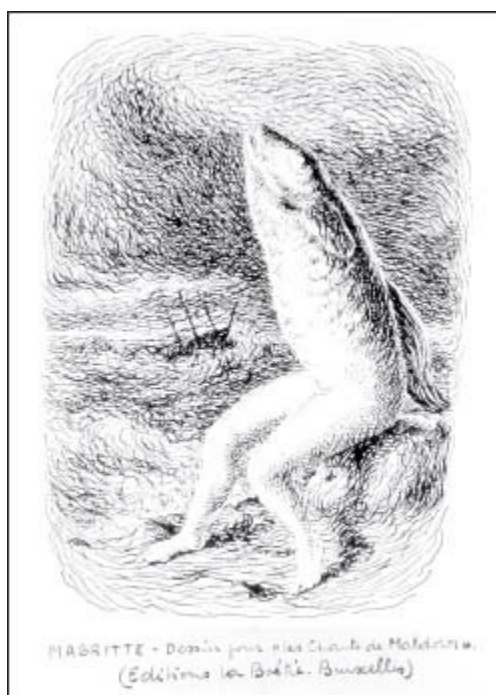
Surrealism's impact on graphic design has been diverse. It provided a poetic example of the liberation of the human spirit. It pioneered new techniques and demonstrated how fantasy and intuition could be expressed in visual terms. Unfortunately, the ideas and images of surrealism have been exploited and trivialized frequently in the mass media.

# Expressionism

In early twentieth-century art, the tendency to depict not objective reality but subjective emotions and personal responses to subjects and events was called expressionism, which emerged as an organized movement in Germany before World War I. Color, drawing, and proportion were often exaggerated or distorted, and symbolic content was very important. Line and color were often pronounced; color and value contrasts were intensified. Tactile properties were achieved through thick paint, loose brushwork, and bold contour drawing. Woodcuts, lithographs, and posters were important media for many expressionists.

Revolting against conventional aesthetic forms and cultural norms, expressionists felt a deep sense of social crisis, especially during the years prior to World War I. Many German expressionists rejected the authority of the military, education system, and government. They felt deep empathy for the poor and for social outcasts, who were frequent subjects of their work. Intense idealism fueled the expressionists' belief in art as a beacon pointing toward a new social order and improved human condition.

German artists formed two early expressionist groups: Die Brücke (The Bridge) originated in Dresden in 1905, and Der Blaue Reiter (The Blue Rider) began in Munich in 1911. Expressionists consciously sought new approaches to art and life. The Bridge artists declared their independence in transforming their subject matter until it conveyed their own unexpressed feelings; by contrast, the Blue Rider redefined art as an object without subject matter, but with perceptual properties that were able to convey feelings. The Bridge's figurative paintings and woodblock prints were forged with thick, raw strokes, often becoming bold statements about alienation, anxiety, and despair. German expressionism extended into theater, film, and literature, as in such works as Franz Kafka's *Metamorphosis* and *The Trial*.

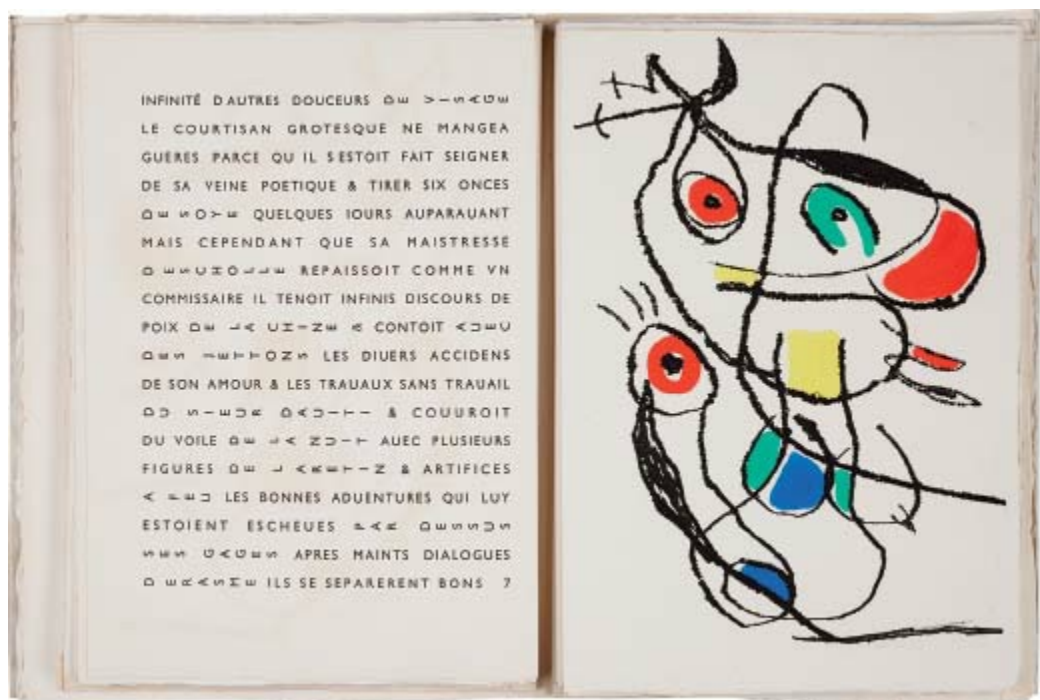


**13-46.** René Magritte, illustration for “Les Chants de Maldoror,” c. 1937. The surrealists defied our rational understanding of the world, and their vocabulary of pictorial and symbolic innovations began to seep into the mass media.



**13-47.** Salvador Dalí, “Down the Rabbit Hole,” from *Alice in Wonderland*, 1969.  
43 x 29.2 cm





**13-48.** Joan Miró, from *Le courtisan grotesque* by Adrian de Monluc, comte de Cramail, c. 1974. 41.3 x 28.7 cm



**13-49.** Käthe Schmidt Kollwitz, "The Survivors Make War!" poster, 1923. This powerful antiwar statement was commissioned by the International Association of Labor Unions in Amsterdam. 34.9 x 49.5 cm



**13-50.** Wassily Kandinsky, *Improvisation No. 29*, 1912. Kandinsky defined an improvisation as a spontaneous expression of inner character having a spiritual nature. 106 x 97 cm



**13-51.** Paul Klee, *Fish Magic*, 1925. Images are reinvented into potent signs; color, form, and texture are delicately balanced into a cohesive composition; and the whole transmits a quiet poetry from a world invented by the artist's imagination. 77.1 x 98.4 cm

Outstanding examples of the expressionist concern for the human condition and its representation in easily understood graphic imagery are found in drawings, prints, sculpture, and posters by Käthe Schmidt Kollwitz (1867-1945). Married to a physician who ran a clinic in a Berlin working-class district, Kollwitz gained firsthand knowledge about the miserable conditions of the working poor. She documented their plight in figurative works of great emotional power. Great empathy for the suffering of women and children is conveyed by her posters ([Fig. 13-49](#)).

Founding members of the Blue Rider included Russian émigré Wassily Kandinsky (1866-1944) and the Swiss artist Paul Klee (1879-1940). Less inclined to express the agony of the human condition, they sought a spiritual reality beyond the outward appearances of nature and explored problems of form and color. Kandinsky led the group and became the leading advocate of art that could reveal the spiritual nature of people through the orchestration of color, line, and form on the canvas. Kandinsky's book *Concerning the Spiritual in Art* (1910) was an early argument for nonobjective art capable of conveying emotions from the artist to the observer through purely visual means without subject matter or literal symbols. Kandinsky compared color and form to music and its ability to express deep human emotion. This belief in the autonomy and spiritual values of color led to the courageous emancipation of his painting from motifs and representational elements ([Fig. 13-50](#)).

Klee synthesized elements inspired by all the modern movements as well as children's and naive art, achieving intense subjective power while contributing to the objective formal vocabulary of modern art ([Fig. 13-51](#)). His subject matter was translated into graphic signs and symbols with strong communicative power. Klee's *Pedagogical Sketchbook* (1925) defined the elements of art and their interaction, motion, and spatial depth. His published lectures are the most complete explication of modern design by any artist.

In France the Fauves (Wild Beasts), led by Henri Matisse (1869-1954), shocked proper French society with their jarring color contrasts and spirited drawing in the first decade of the century. Except for Georges Rouault (1871-1958), the Fauves were more involved with color and structural relationships than expressions of spiritual crisis.

The techniques and subject matter of expressionism influenced graphic illustration and poster art; the emphasis on social and political activism continues to provide a viable model for graphic designers addressing problems of the human condition and environment. Inspiration was drawn from art by children, unschooled artists, non-European cultures, and tribal arts. Theories about color and form advanced by Kandinsky and Klee became important foundations for design and design education through their teaching at the Bauhaus, discussed in chapter 16.



## Photography and the modern movement

It was inevitable that the new visual language of the modern movements, with its concern for point, line, plane, shape, and texture, and for the relationships between these visual elements, would begin to influence photography, just as it had affected typography in the futurist and Dadaist approaches to graphic design.

American photographer Francis Bruguière (1880-1945) began to explore multiple exposures in 1912, pioneering the potential of light recorded on film as a medium for poetic expression. In his photographic abstractions, the play of light and shadow becomes the subject ([Fig. 13-52](#)). Another photographer who extended his vision into the realm of pure form was Alvin Langdon Coburn (1882-1966). By 1913 his photographs of rooftops and views from tall buildings focused on the pattern and structure found in the world instead of depicting objects and things ([Fig. 13-53](#)). Coburn's kaleidoscope patterns, which he called *vortographs* when the series began in 1917, are early nonobjective photographic images. Coburn praised the beautiful design seen through a microscope, explored multiple exposure, and used prisms to split images into fragments.



**13-52.** Francis Bruguière, *Light Abstraction*, undated. By cutting and bending paper, Bruguière composed a photographic composition of forms moving in and out of space. 25.2 x 20.2 cm





**13-53.** Alvin Langdon Coburn, *The Octopus*, 1912. The visual design patterns of shape and tone became Coburn's subject as he viewed the world from unexpected vantage points. 31.8 x 41.8 cm



**13-54.** Man Ray, "Sleeping Woman," 1929. In this surreal image, solarization is used not just as a visual technique but also as a means to plumb the psychic experience. 16.5 x 21.6 cm

An American artist from Philadelphia, Man Ray (born Emanuel Rabinovitch, 1890-1976), met Duchamp and fell under the Dada spell in 1915. After moving to Paris in 1921, Man Ray joined Breton and others in their evolution from Dada toward surrealism, with its less haphazard investigation of the role played by the unconscious and chance in artistic creation. During the 1920s he worked as a professional photographer while applying Dada and surrealism to photography, using both darkroom manipulation and bizarre studio setups. He was the first photographer to explore the creative potential of solarization: the reversal of the tonal sequence in the denser areas of a photographic negative or print, which

adds strong black contours to the edges of major shapes ([Figs. 13-54](#) and [13-55](#)). Solarization is achieved by giving a latent or developing photographic image a second exposure to light. Man Ray called his cameraless prints *rayographs* ([Fig. 13-56](#)). He frequently made his exposures with moving beams of light and combined experimental techniques such as solarization with the basic technique of placing objects on the photographic paper. He also used distortion, printing through textures, and multiple exposures as he searched for dreamlike images and new interpretations of time and space, applying surrealism to graphic design ([Fig. 13-57](#)) and photography assignments.

The concepts, images, and methods of visual organization from cubism, futurism, Dada, surrealism, and expressionism have provided valuable insights and processes for graphic designers. The innovators of these movements, who dared to walk into a no-man's-land of unexplored artistic possibilities, continue to influence artists, designers, and illustrators to this day.



**13-55.** Man Ray, page from *Facile* (Easy), by Paul Éluard, 1936. 24.1 x 18.3 cm



**13-56.** Man Ray, *Gun with Alphabet Squares*, 1924. In this rayograph, multiple exposures and a shifting light source transform the photographic record of the gun and stencil letters into a new order of visual form. 29.5 x 23.5 cm



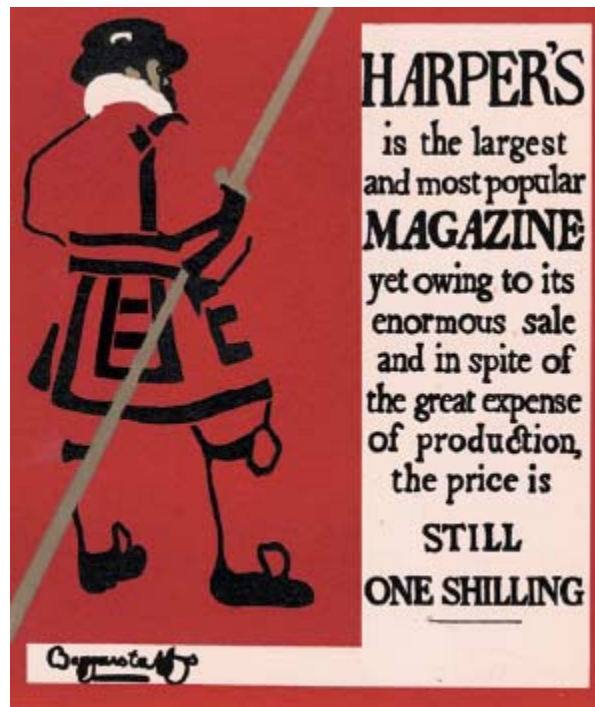
**13-57.** Man Ray, London Underground poster, 1932. This visual analogy between trademark and planet permits an unexpected application of surrealist dislocation to visual communications. 100.6 x 62.2 cm



## 14 Pictorial Modernism



**14-1.** The Beggarstaffs, poster for Kassama corn flour, 1894. Their straightforward style was firmly established in one of their earlier posters. 147 x 98 cm



**14-2.** The Beggarstaffs, poster for *Harper's Magazine*, 1895. The viewer brings closure by combining fragments into a symbolic image. 215.9 x 193 cm

If the European poster of the first half of the twentieth century was in many ways a continuation of the 1890s poster, its course was nevertheless strongly affected in the second decade of the century by new modern-art movements and the communication needs of world war. Although influenced by cubism and constructivism, poster designers were cognizant of the need to maintain a pictorial reference if their posters were to communicate persuasively with the general public; they walked a tightrope between the desire for expressive and symbolic images on the one hand and concern for the total visual organization of the picture plane on the other. This dialogue between communicative imagery and design form generates the excitement and energy of pictorial graphics influenced by modern art.

One of the most remarkable moments in the history of graphic design is the brief career of the Beggarstaffs. British painters James Pryde (1866-1941) and William Nicholson (1872-1949) were brothers-in-law who had been close friends since art school. Respected academic painters, they decided to open an advertising design studio in 1894 and felt it necessary to adopt pseudonyms to protect their reputations as artists. One of them found a sack of corn in a stable labeled "the Beggarstaff Brothers," and they adopted the name, dropping the "Brothers." During their collaboration they developed a new technique, later named collage. Cut pieces of paper were moved around, changed, and pasted into position on board. The resulting style of absolutely flat planes of color had sensitive edges "drawn" with scissors ([Fig. 14-1](#)). Often, an incomplete image challenged the viewer to participate and decipher the subject ([Fig. 14-2](#)). The Beggarstaffs ignored the prevalent trend toward floral art nouveau as they forged this new working method into posters of powerful colored shapes and silhouettes.



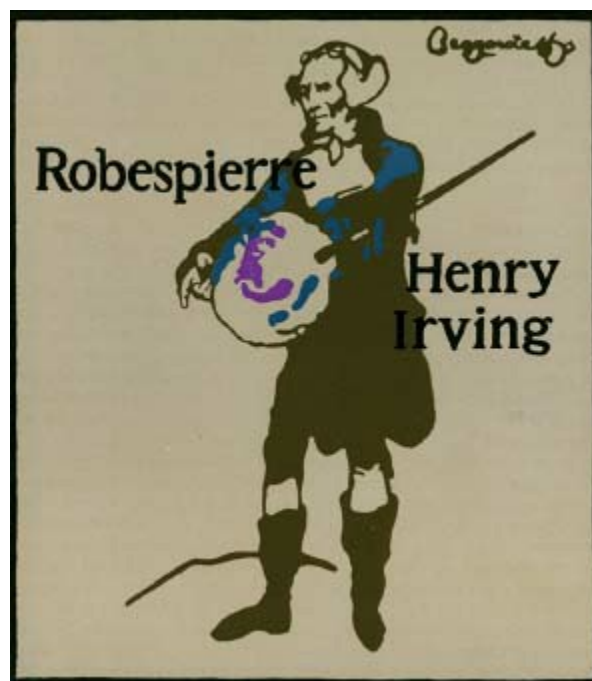
**14-3.** The Beggarstaffs, unused poster design now known as “The Coachman,” 1896. It was not uncommon during the 1890s to design posters that could become advertisements simply by inserting the client’s name. 225 x 139.3 cm

Unfortunately, their work was an artistic success but a financial disaster. They attracted few clients, and only a dozen of their designs were printed. They were unable to find clients for some of their more generic designs, which never got beyond the collage stage ([Fig. 14-3](#)). Some of their most famous poster designs, such as those for Sir Henry Irving’s productions of *Don Quixote* and

*Robespierre* at the Lyceum Theater (Figs. 14-4 and 14-5), were never printed, because Irving considered both bad likenesses. They billed him only fifty pounds for the *Don Quixote* poster; he paid them twice that. Later, the poster was published in a limited edition, in reduced size, for collectors.



**14-4.** The Beggarstaffs, poster for *Don Quixote*, 1896. Cut paper shapes produce a graphic image whose simplicity and technique were ahead of their time. Although the Beggarstaffs were amply paid for their work, the poster was never used. 193.04 x 196.2 cm



**14-5.** The Beggarstaffs, poster for *Robespierre*, 1896. As with the design for *Don Quixote*, the actor Sir Henry Irving was not pleased with his image and rejected the poster. 218.5 x 203.2 cm

When it became economically advisable for Nicholson and Pryde to terminate



the partnership, each returned to painting and received some measure of recognition. Nicholson also developed a woodcut style of illustration that maintained some of the graphic economy of Beggarstaff posters ([Fig. 14-6](#)).

Like Nicholson and Pryde, British painter and illustrator Dudley Hardy (1866-1922) also turned to poster and advertising design. He was instrumental in introducing the graphic pictorial qualities of the French poster to London billboards during the 1890s. Hardy developed an effective formula for theatrical poster work: lettering and figures appear against simple flat backgrounds. His poster for the play *A Gaiety Girl* ([Fig. 14-7](#)) provided Londoners with a media icon (the Gaiety Girl) akin to Parisians' Chérette.

## Plakatstil

The reductive, flat-color design school that emerged in Germany early in the twentieth century is called Plakatstil (Poster Style). In 1898, fifteen-year-old Lucian Bernhard (1883-1972) attended the Munich Glaspalast Exhibition of Interior Decoration and was overwhelmed by what he saw. Returning home “just drunk with color” from this avant-garde design show, Bernhard began to repaint the proper nineteenth-century decor of his family’s home while his father was away on a three-day business trip. Walls, ceilings, and even furniture traded drabness for a wonderland of brilliant color. Upon his return home, the elder Bernhard was not amused. Lucian was called a potential criminal and severely rebuked. He ran away from home that very day and never returned.

In Berlin, Bernhard was trying unsuccessfully to support himself as a poet when he saw an advertisement for a poster contest sponsored by Priester matches. The prize was two hundred marks (about fifty dollars at the time), so Bernhard, who had excelled at art in school, decided to enter. His first design showed a round table with a checked tablecloth, an ashtray holding a lighted cigar, and a box of matches. Feeling that the image was too bare, Bernhard painted scantily clad dancing girls in the background.

Later that day, he decided that the image was too complex and painted the girls out. When a friend dropped by and asked if it was a poster for a cigar, Bernhard painted out the cigar. Then, deciding that the tablecloth and ashtray stood out too prominently, Bernhard painted them out as well, leaving a pair of matches on a bare table. Because the entries had to be postmarked by midnight on that date, Bernhard hastily painted the word *Priester* above the matches in blue, wrapped the poster, and sent it off.

Later Bernhard learned that the jury’s immediate reaction to his poster was total rejection. But a tardy juror, Ernst Growald of the Hollerbaum and Schmidt lithography firm, rescued it from the trashcan. Stepping back to study the image, Growald proclaimed, “This is my first prize. Here is a genius.” Growald convinced the rest of the jury, and Bernhard’s first attempt thus became the now-famous Priester matches poster ([Fig. 14-8](#)), which reduced communication to one word and two matches. A benchmark in the history of graphic design, it influenced generations in poster advertising.

This self-taught young artist probably did not realize it at the time, but he had moved graphic communications one step further in the simplification and reduction of naturalism into a visual language of shape and sign. Toulouse-Lautrec had started the process and the Beggarstaffs had continued it, but Bernhard established the approach to the poster of using flat color shapes, the product name, and product image ([Fig. 14-9](#)). He repeated this approach over and over during the next two decades. In addition, he designed over three hundred packages for sixty-six products, using similar elementary graphics.

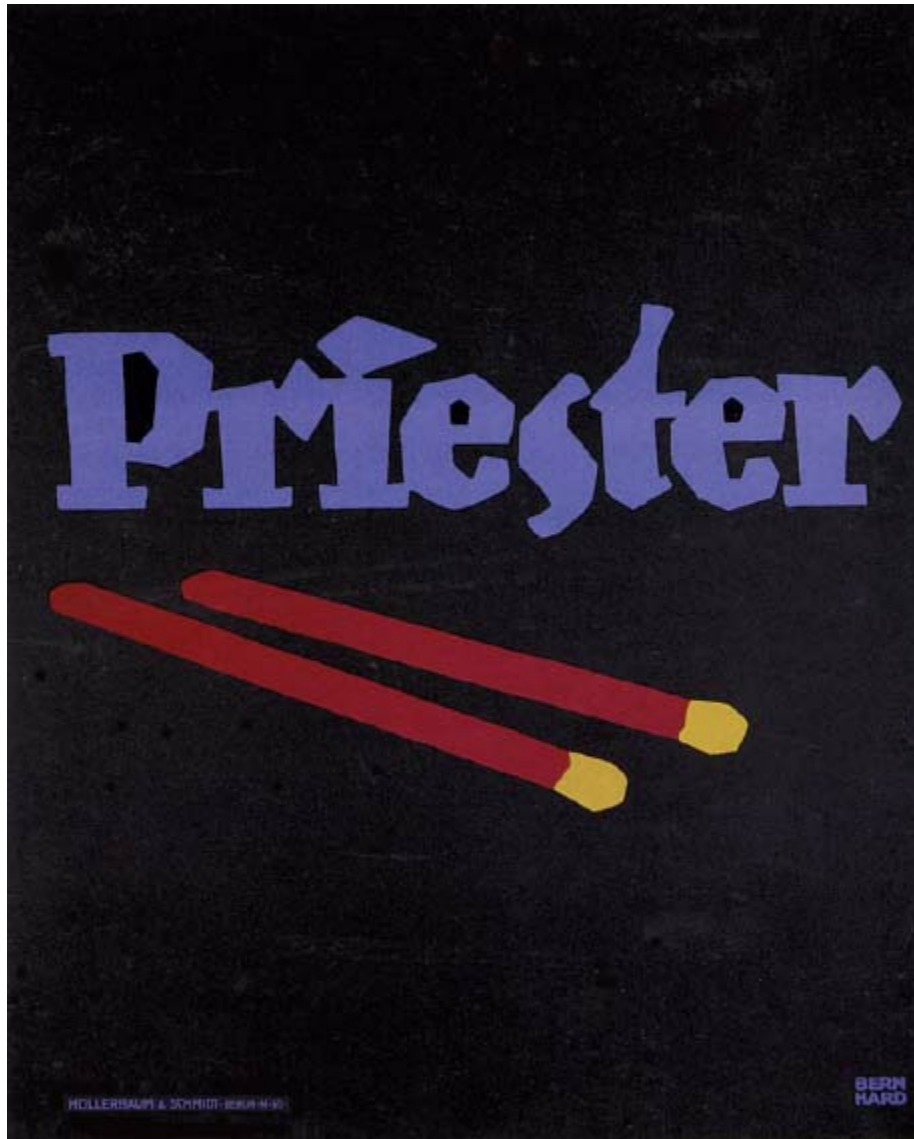


**14-6.** William Nicholson, illustration from *An Alphabet*, 1897. The reductive simplicity of Beggarstaff posters is maintained. 39 x 32.2 cm



**14-7.** Dudley Hardy, theatrical poster for *A Gaiety Girl*, 1898. The actor and play title stand out dramatically against the red background. 196 x 104 cm





**14-8.** Lucian Bernhard, poster for Priester matches, c. 1905. Color became the means of projecting a powerful message with minimal information. 151.3 x 123.2 cm



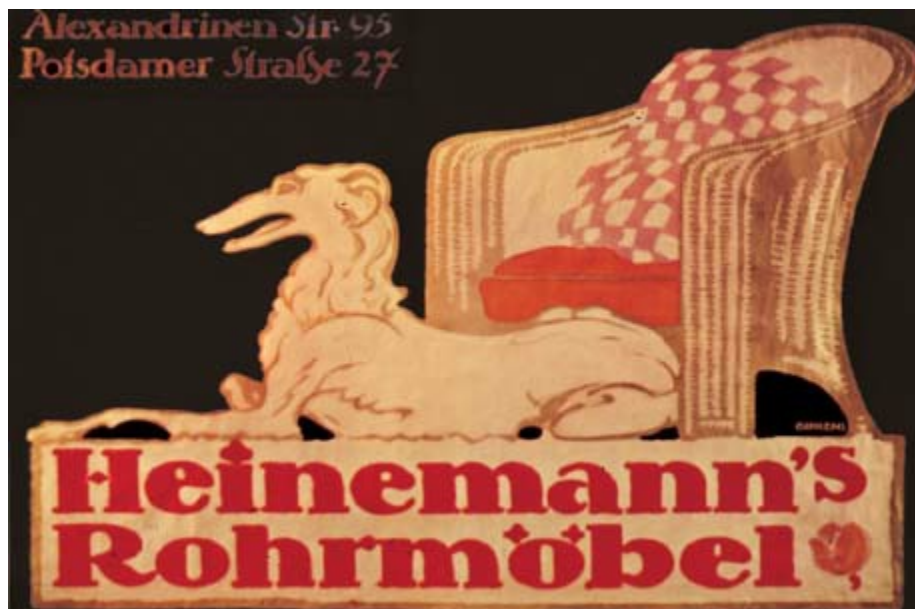
**14-9.** Lucian Bernhard, poster for Stiller shoes, 1912. Against the brown background, dark letterforms, and black shoe, the inside of the shoe is intense red and the front of the heel is bright orange. 68.9 x 95.2 cm



**14-10.** Hans Rudi Erdt, poster for Never Fail safes, 1911. The military bearing of the security guard reflects the reliability of the company. 125 x 89.5 cm



**14-11.** Hans Rudi Erdt, poster for Opel automobiles, 1911. Pose, expression, and clothing signify the affluent customer for this automobile. Unlike Bernhard, who addressed the product being advertised, Erdt used a more subtle method. Here, for example, he shows only the driver and not the car itself. 69.5 x 96 cm



**14-12.** Julius Gipkens, poster for Heinemann's wicker furniture, undated. The dog and checkered cushion suggest hearth and home. 69 x 94 cm



**14-13.** Julius Klinger, poster for *Die Lustige Woche*, *Wochenschrift für Humor und Kunst*, (The Merry Week, Weekly Publication for Humor and Art), 1907. 71 x 96 cm



**14-14.** Julius Klinger, poster for Hermanns & Froitzheim clothing, 1910. 71 x 96 cm

The Berlin lithography firm of Hollerbaum and Schmidt recognized that an important direction for German poster art was developing in the hands of Bernhard and other young artists. It signed exclusive contracts with six of them, including Bernhard, Hans Rudi Erdt (1883-1918), Julius Gipkens (1883-1968),

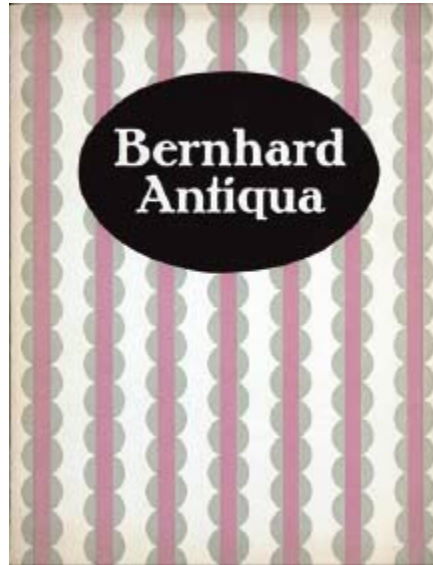


and Julius Klinger (1876-1950). This farsighted business decision effectively forced anyone wishing to commission designs from these artists to work with the Hollerbaum and Schmidt printing firm. Comparison of Bernhard's Stiller shoes poster with Erdt's "Never Fail" and Opel motorcar posters ([Figs. 14-10](#) and [14-11](#)) demonstrate how well Erdt was able to apply the Bernhard formula: flat background color; large, simple image; and product name. Gipkens, like Bernhard, was a self-taught graphic designer who developed a large clientele in Berlin. His fluid, linear drawing gave a nervous wiggle to both his lettering and images and became a trademark in his work ([Fig. 14-12](#)).

Born and educated in Vienna, Julius Klinger had been associated with the Vienna Secession artists. He eventually moved to Berlin, where he veered from floral art nouveau toward decorative shapes of bright, clear color and concise, simple lettering. As with posters by Bernhard and Erdt, Klinger's posters were highly reductive designs ([Figs. 14-13](#) and [14-14](#)).

During the early years of Bernhard's design career, he developed a straightforward lettering style painted in broad brushstrokes. At first he did not employ any particular concept, but over time dense alphabets of unique character gradually developed. This lettering impressed a staff member from the Berthold Type Foundry in Berlin, which based a sans-serif typeface design on it in 1910. Three years later the Flinsch Type Foundry in Frankfurt am Main issued the minimal typeface Bernhard Antiqua. ([Fig. 14-15](#)). His sense of simplicity was also applied to trademark design. For Hommel Micrometers, in 1912, Bernhard constructed a little mechanical man holding one of the client's sensitive measuring devices ([Fig. 14-16](#)). For Manoli cigarettes, in 1911, Bernhard reduced the firm's trademark to an elemental letter within a geometric form printed in a second color ([Figs. 14-17](#) and [14-18](#)).

Bernhard was a pivotal designer. His work might be considered the logical conclusion of the turn-of-the-century poster movement. At the same time, his emphasis on reduction, minimalist form, and simplification anticipated the constructivist movement. As time went on, Bernhard tackled interior design and then studied carpentry to learn furniture design and construction. This led to a study of architecture; during the 1910s Bernhard designed furniture, rugs, wallpapers, and lighting fixtures as well as office buildings, factories, and houses.



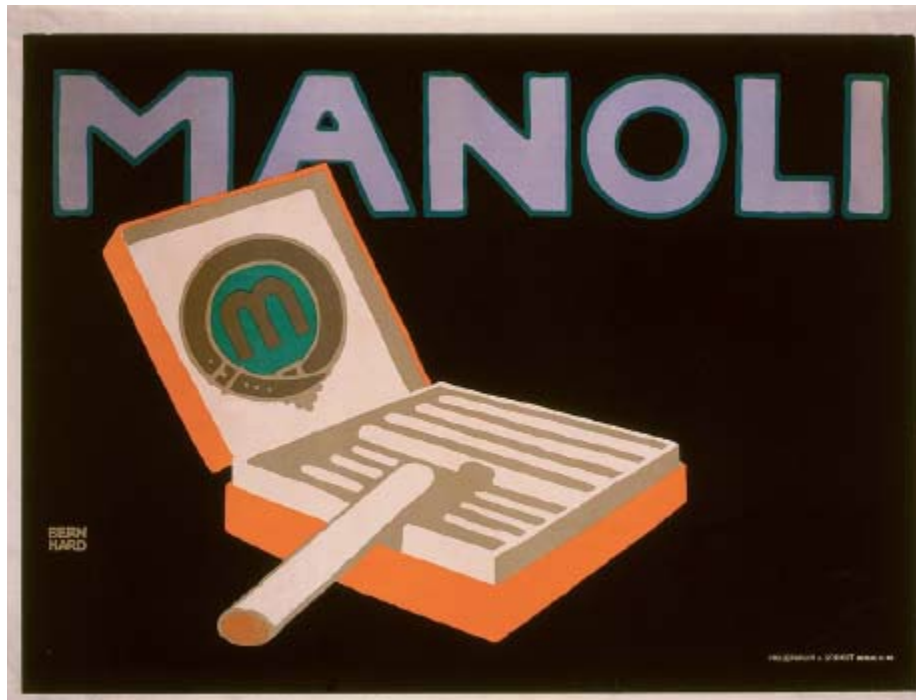
**14-15.** Lucian Bernhard, Flinsch Type Foundry, Bernhard Antiqua, 1913. Bernhard's typefaces are characterized by rational and terse designs. Various sizes



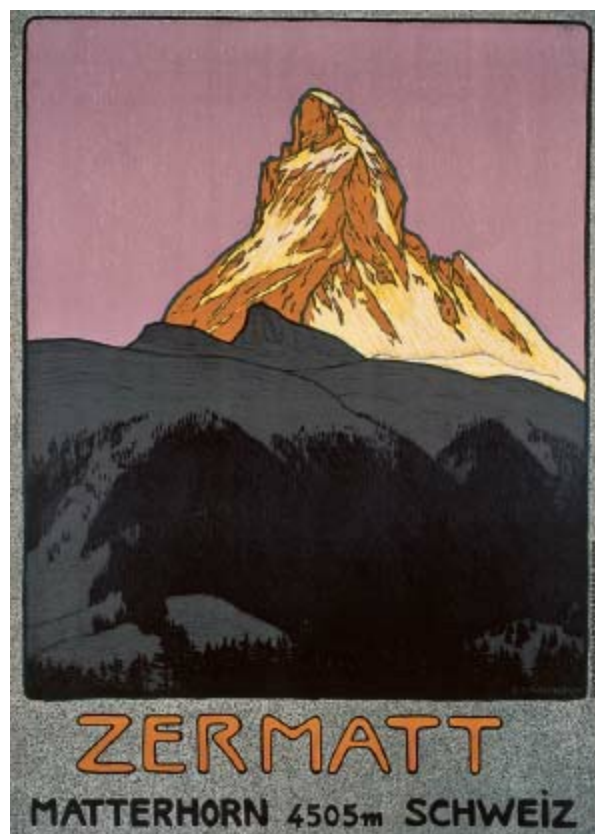
**14-16.** Lucian Bernhard, trademark for Hommel Micrometers, 1912. Every shape and form in this figure is derived from Hommel's products.



**14-17.** Lucian Bernhard, trademark for Manoli cigarettes, 1910. A simple *M* in a circle suggests the minimalism of future trademarks.



**14-18.** Lucian Bernhard, poster for Manoli, 1910. Bernhard designed a number of posters for Manoli cigarettes. The name *Manoli* was derived from the name of the company owner's wife, Ilona Mandelbaum, in reverse. 70.5 x 95.9 cm



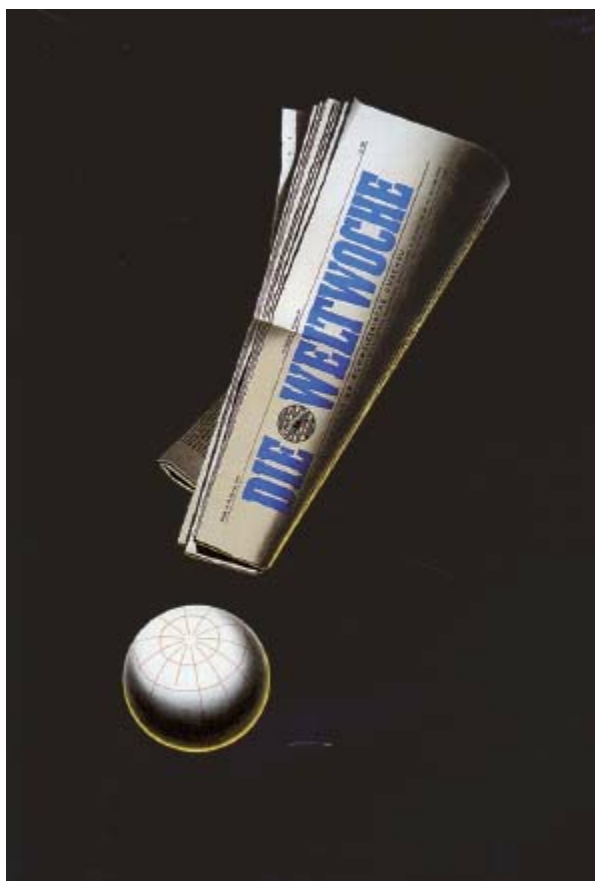
**14-19.** Emil Cardinaux, Zermatt poster, 1908. The Matterhorn emerges in all its

splendor above the landscape and simple lettering below. 103.5 x 72.4 cm



**14-20.** Niklaus Stoecklin, Bi-Oro poster, 1941. Beneath a pair of sunglasses, the tube of sunscreen lotion becomes a nose. A leading advertising designer in Basel, Stoecklin eliminated all nonessential details from his posters, and only the merchandise was used to express the message. 127 x 90 cm





**14-21.** Herbert Leupin, poster for *Die Weltwoche*, 1949. A globe and a rolled up newspaper together form an exclamation point. 53.3 x 35.6 cm

A visit to America in 1923 excited Bernhard, and he returned to live in New York. His work was far too modern to gain acceptance in America; it took him five years to establish himself as a graphic designer. During that time he worked as an interior designer. In 1928 Bernhard contracted with American Type Founders to design new typefaces, producing a steady stream of new fonts that captured the sensibilities of the era.

## Switzerland and the Sachplakat

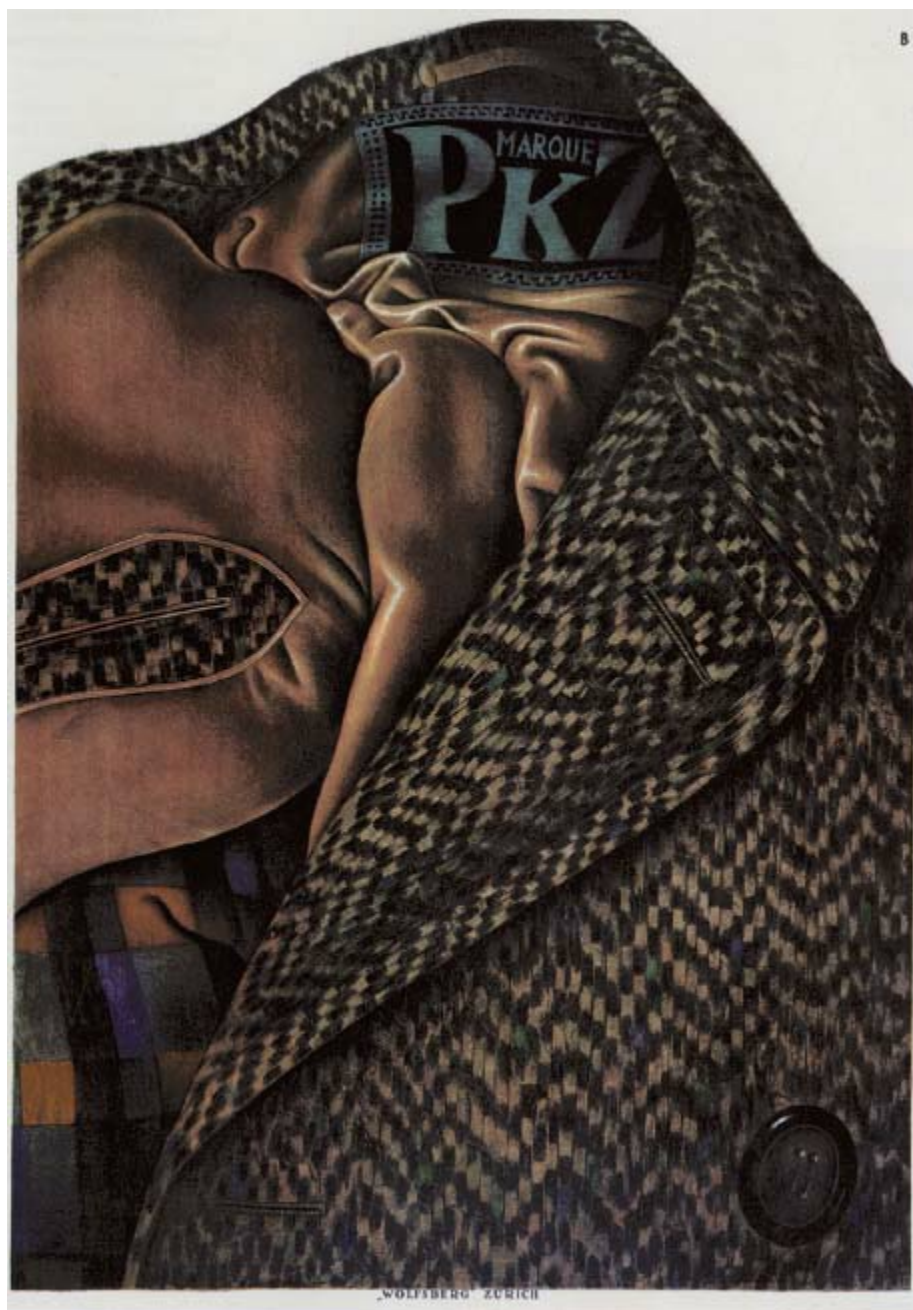
In Switzerland, a land with three principal languages, poster design was affected by German, French, and Italian cultures. Like the Netherlands, Switzerland is a small country amidst large neighbors, and many outside influences are apparent. The country has long been a popular vacation spot, and travel posters filled a natural need. With his 1908 poster of Zermatt ([Fig. 14-19](#)), Emil Cardinaux (1877-1936) created the first Sachplakat Swiss poster, sharing many characteristics with the Plakatstil in Germany. Cardinaux eventually designed over one hundred posters, mainly to promote Swiss tourism. Even after modern production procedures such as offset printing began to be used in most poster production, traditional lithographic crafts were retained in what was known as Basel realism. This style was promoted by Niklaus Stoecklin (1896-1982) ([Fig. 14-20](#)), Otto Baumberger (1889-1961), and later Herbert Leupin (1914-99) ([Fig. 14-21](#)), whose *Sachplakate* (object posters) were characterized by a simple, laconic, and sometimes hyperrealistic approach. Baumberger's 1923 poster for the PKZ department store consists of a life-size drawing of a coat showing the actual hairs of the fabric with the text restricted to "PKZ" ([Fig. 14-22](#)).

## The poster goes to war

The poster reached the zenith of its importance as a communications medium during World War I (1914-18). Printing technologies had advanced rapidly, while radio and other electronic means of public communication were not yet in widespread use. During the war, governments turned to the poster as a significant medium of propaganda and visual persuasion. Governments needed to recruit armies and boost public morale to maintain popular support for the war effort. In this first conflict fought with the armaments of technology—airplanes, zeppelins, heavy artillery, and tanks—fund-raising drives were used to collect vast amounts of money to finance the war. As resources were diverted to the war effort, public support for conservation and home gardening was required to lessen the risk of acute shortages. Finally, the enemy had to be assailed for its barbarism and threat to civilization.

The posters produced by the Central powers (led by Germany and Austria-Hungary) were radically different from those made by the Allies (led by France, Russia and Great Britain, and joined by the United States in 1917). In Austria-Hungary and Germany, war posters continued the traditions of the Vienna Secession and displayed the simplicity of the Plakatstil pioneered by Bernhard. Words and images were integrated, and the essence of the communication was conveyed by simplifying images into powerful shapes and patterns. In expressing this design philosophy, Julius Klinger observed that the United States flag was the best poster America had. Klinger's war posters expressed complex ideas with simple pictographic symbols ([Fig. 14-23](#)). Curiously, Bernhard adopted a medieval approach in several war posters, such as the hand-drawn red-and-black lithographic Seventh War Loan poster ([Fig. 14-24](#)). In an almost primeval expression of the ancient Germanic spirit, Bernhard depicted a clenched fist in medieval armor thrusting from the top right corner of the space. His 1918 poster "Frauen!" (Women!) was designed for the first elections in Germany open to women ([Fig. 14-25](#)).

Gipkens ([Fig. 14-26](#)) often contrasted stark graphic shapes boldly against the white ground. When it became evident after 1916 that submarine warfare was the only possible way Germany could break the English blockade, Erdt ([Fig. 14-27](#)) celebrated underwater heroes and rallied the public behind them. Showing the destruction of enemy symbols or flags was a frequent propaganda device. A most effective example is Cologne designer Otto Lehmann's (b. 1865) poster depicting industrial workers and farmers holding on their shoulders a soldier taking down a torn British flag ([Fig. 14-28](#)).



**14-22.** Otto Baumberger, poster for the PKZ department store, 1923. The only indication of the store name is on the coat label. In the original printing, even the hairs of the coat are visible. 142.9 x 90.2 cm





**14-23.** Julius Klinger, poster for Germany's eighth bond drive, 1917. Eight arrows piercing a dragon remind citizens that their gifts have helped wound the enemy. 61 x 46 cm



**14-24.** Lucian Bernhard, poster for a war-loan campaign, 1915. A sharp militaristic feeling is amplified by the Gothic inscription, “This is the way to peace—the enemy wills it so! Thus subscribe to the war loan!” 64.8 x 46.4 cm



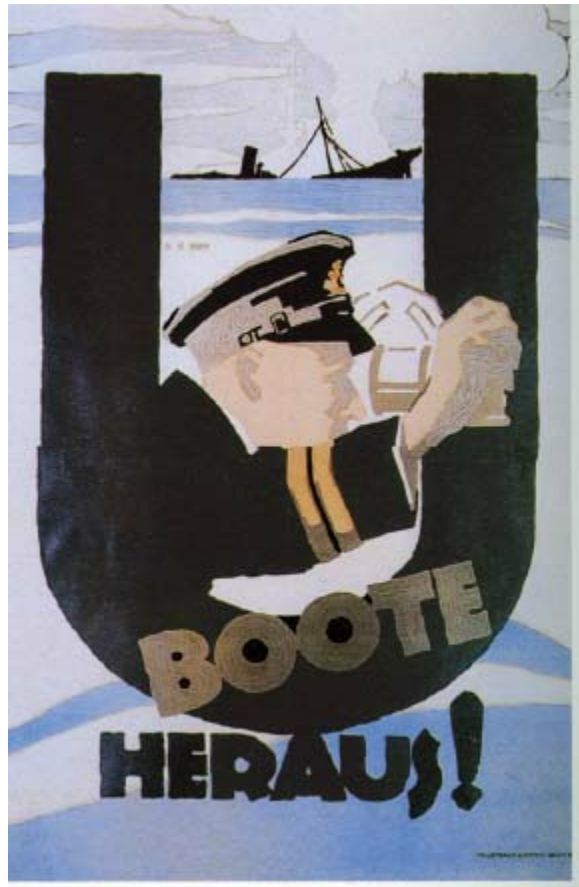
**14-25.** Lucian Bernhard, “Frauen!”, poster, 1918. The women’s liberation movement had already been active in Germany, but the war increased its momentum. This poster announced the first elections in Germany open to women. 68 x 99 cm



**14-26.** Julius Gipkens, poster for an exhibition of captured airplanes, 1917. A symbolic German eagle sits triumphantly upon the indicia of a captured allied aircraft. 137.2 x 92.7 cm

The Allies' approach to graphic propaganda was more illustrative, using literal rather than symbolic imagery to address propaganda objectives. British posters stressed the need to protect traditional values, the home, and the family.

Perhaps the most effective British poster of the war years is the widely imitated 1915 military recruiting poster by Alfred Leete (1882-1933) showing the popular Lord Horatio Kitchener, British secretary of war, pointing directly at the viewer ([Fig. 14-29](#)). This image originally appeared as the 5 September 1914 cover of *London Opinion* magazine above the headline "Your Country Needs You." Some posters appealed directly to sentimentality, such as Savile Lumley's (1876-1960) 1914 image, "Daddy, what did YOU do in the Great War?" ([Fig. 14-30](#)).



**14-27.** Hans Rudi Erdt, poster heralding German submarines, c. 1916. A powerful structural joining of type and image proclaimed, “U-Boats Out!” 137.2 x 92.7 cm





**14-28.** Otto Lehmann, poster for a war-loan campaign, undated. The lettering translates, “Support our men in field gray. Crush England’s might. Subscribe to the war loan.” 61 x 46 cm



**14-29.** Alfred Leete, poster for military recruiting, c. 1915. This printed sheet confronts the spectator with a direct gaze. 74.9 x 50.5 cm



**14-30.** Savile Lumley, “Daddy, what did YOU do in the Great War?” poster, 1914. The direct appeal to sentimentality and patriotism is illustrated in this family scene. 76.2 x 50.8 cm



**14-31.** James Montgomery Flagg, poster for military recruiting, 1917. Five million copies of Flagg's poster were printed, making it one of the most widely reproduced posters in history. 101 x 76 cm

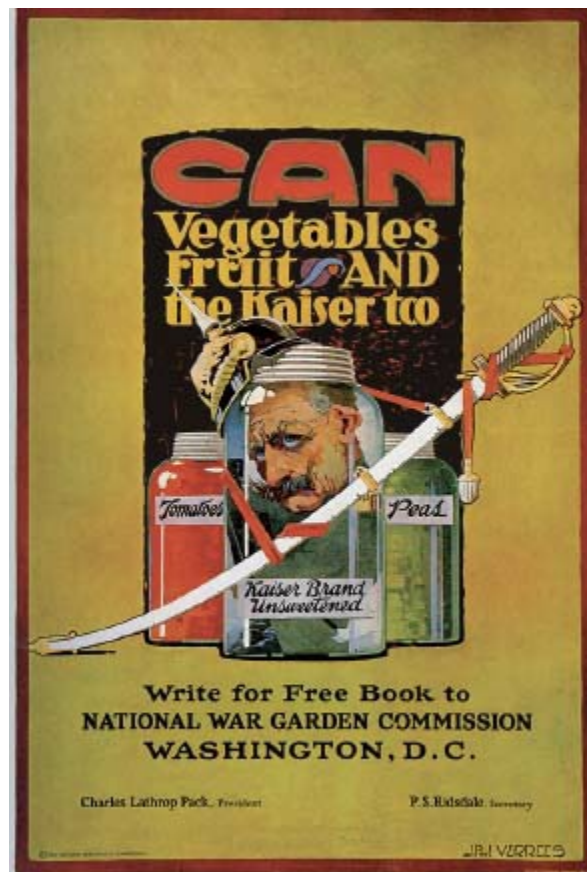


**14-32.** Joseph C. Leyendecker, poster celebrating a successful bond drive, 1917. Leyendecker's slablike brushstrokes make this poster distinctive. 86.4 x 45 cm

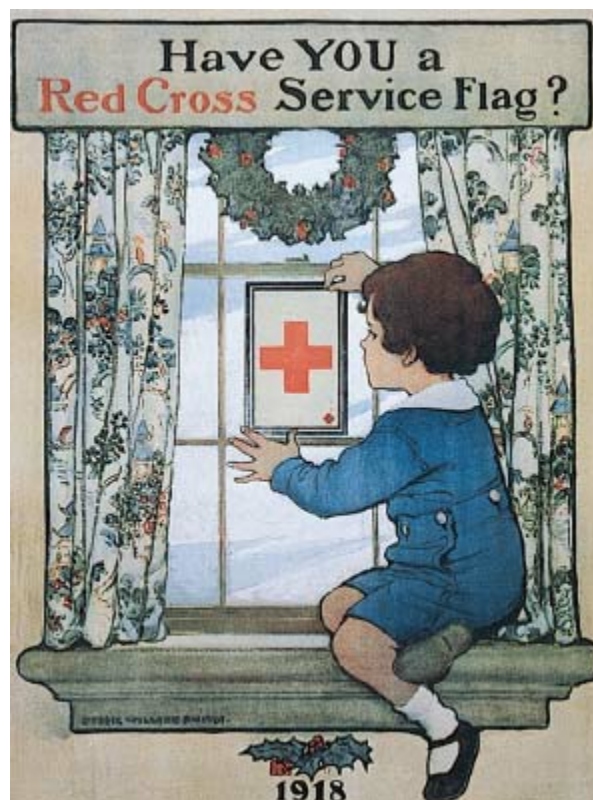


Public patriotism ran high when the United States entered the war to “make the world safe for democracy” in “the war to end all wars.” Illustrator Charles Dana Gibson offered his services as art director to the Division of Pictorial Publicity, a federal agency that produced over seven hundred posters and other propaganda materials for fifty other governmental agencies. Working without charge, leading magazine illustrators turned to poster design and grappled with the change in scale from magazine page to poster. Persuasive propaganda replaced narrative design, and suddenly the illustrators had to integrate lettering with images. James Montgomery Flagg (1877-1960), whose sketchy painting style was widely known, produced forty-six war posters during the year and a half of American involvement in the war, including his American version of the Kitchener poster, a self-portrait of Flagg himself ([Fig. 14-31](#)).

Joseph C. Leyendecker (1874-1951) was arguably America’s most popular illustrator between the early twentieth century and the early 1940s. His cover illustrations for the *Saturday Evening Post* first appeared in 1899, and such commissions led to subsequent covers for *Collier’s*, the *Inland Printer*, *Scribner’s*, and the *Chapbook*. Leyendecker followed Gibson by creating a canon of idealized physical beauty in the mass media. His career received a boost from his popular posters. Asked to honor the role of Boy Scouts in the Third Liberty Loan Campaign ([Fig. 14-32](#)), Leyendecker combined common visual symbols—Liberty clad in the flag, holding an imposing shield, and taking a “Be prepared” sword from a scout—that promoted patriotism within all levels of American society. His ability to convey the iconic essence of a subject was emerging. This skill held Leyendecker in good stead after the war, as his 322 covers for the *Saturday Evening Post* and countless advertising illustrations, notably for Arrow shirts and collars during the 1920s, effectively captured the American experience and attitudes during the two decades between the world wars.



**14-33.** J. Paul Verrees, poster promoting victory gardens, 1918. Private action—raising one’s own food—is tied directly to the defeat of the enemy. 83.8 x 55.9 cm



**14-34.** Jesse Willcox Smith, poster for the American Red Cross, 1918. Public display of graphic symbols showing support for the war effort was encouraged. 68.6 x 52.7 cm



**14-35.** Edward Penfield, "Every Girl Pulling for Victory," poster, c. 1917. 137.2 x 91.9 cm



[14-36](#). Ludwig Hohlwein, poster for men's ready-made clothing, 1908. The interplay between organic/geometric form and figurative/abstract images fascinated Hohlwein. 123.2 x 91.8 cm



[14-37](#). Ludwig Hohlwein, "Starnbergersee," poster, 1910. 92.7 x 125.7 cm





**14-38.** Ludwig Hohlwein, fund-raising poster, 1914. A graphic symbol (the red cross) combines with a pictorial symbol (a wounded soldier) in an appeal with emotional power and strong visual impact. 101.5 x 63.5 cm

Honoring soldiers and creating a cult around national leaders or symbolic figures were two important functions of the poster; ridiculing or disparaging the leaders of the enemy forces was another. In Paul Verrees's (1899-1942) attempt at humor ([Fig. 14-33](#)), a strategy seldom seen in propaganda posters, the Kaiser is "canned."

Many posters emphasized the public's contribution to the war effort by appealing to patriotic emotions. In a poster for the American Red Cross ([Fig. 14-34](#)) by Jesse Willcox Smith (1863-1935), the viewer is asked if he or she has a service flag, which signifies that the household has supported the Red Cross

effort. Although it was not a common practice at the time, Smith often signed her work, which included designs for Campbell's soup, Eastman Kodak, and Ivory soap. Smith shared a studio with Elizabeth Shippen Green (1871-1954) and Violet Oakley (1874-1961), both of whom she met while studying with Howard Pyle. The three were very active as illustrators specializing in magazine and children's book illustrations portraying children, motherhood, and the everyday life of the times.

Though well-known for his *Harper's* advertisements, Edward Penfield's work appeared in a variety of posters for early twentieth-century consumer goods and in print ads in publications such as the *Saturday Evening Post* and *Collier's*. His male figures typically displayed strong jaws and broad shoulders, while his women seem to display a passive aloofness. However, in his later posters supporting the Allies in World War I, Penfield featured stronger, more active females engaged in the war effort ([Fig. 14-35](#)).

## The maverick from Munich

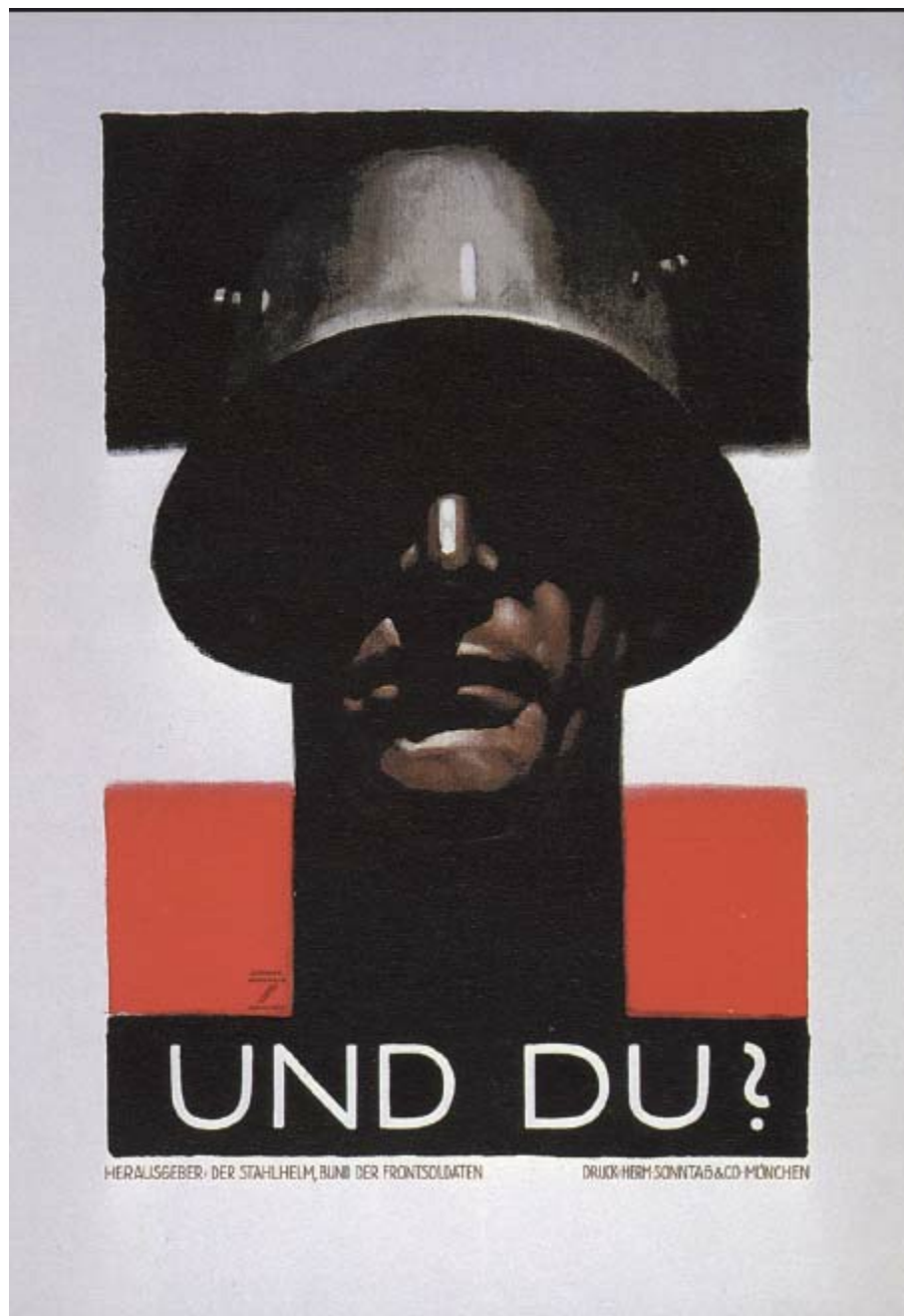
A leading Plakatstil designer, Ludwig Hohlwein (1874-1949) of Munich and later Berlin, began his career as a graphic illustrator with work commissioned by *Jugend* magazine as early as 1904. During the first half of the century, Hohlwein's graphic art evolved with changing social conditions. The Beggarstoffs were his initial inspiration, and in the years before World War I Hohlwein began to reduce his images to flat shapes. Unlike the Beggarstoffs and his Berlin rival Bernhard, however, Hohlwein applied a rich range of texture and decorative pattern to his images (Figs. 14-36 and 14-37). Many of his early posters were for clothing manufacturers and retail stores, and it seemed that Hohlwein never repeated himself. In the posters that he designed during World War I, Hohlwein began to combine his simple, powerful shapes with more naturalistic imagery.

As evidenced in a poster (Fig. 14-38) for a Red Cross collection to benefit the recovering war wounded, Hohlwein's work straddles the line between the Central Powers' symbolic posters and the Allies' pictorial posters. After the war Hohlwein received numerous advertising poster commissions. His work became more fluid and painterly, with figures frequently arranged on a flat white or color ground and surrounded by colorful lettering.



**14-39.** Ludwig Hohlwein, poster for the Deutsche Lufthansa, 1936. A

mythological winged being symbolizes the airline, German victory in the Berlin Olympics, and the triumph of the Nazi movement. 137.2 x 92.7 cm



**14-40.** Ludwig Hohlwein, “Und Du?” (And You?), poster, 1932. In the elections of 1932 and 1933 this poster was used, with different slogans, by both the Steel Helmet and the German National People’s parties. The German imperial flag serves as a backdrop for the sculptural head and helmet. 119.4 x 81.9 cm

After an unsuccessful attempt to seize power in the Munich Putsch of 1923, Adolf Hitler was sent to prison, where he spent his time writing *Mein Kampf*, which set forth his political philosophy and political ambitions for Germany. He wrote that propaganda “should be popular and should adapt its intellectual level to the receptive ability of the least intellectual” citizens. Hitler was convinced that the more artistically designed posters used in Germany and Austria during



World War I were “wrongheaded” and that the slogans and popular illustrations of the Allies were more effective.

Hitler had an almost uncanny knack for visual propaganda. When he rose on the German political scene, the swastika was adopted as the symbol for the Nazi party. Uniforms consisting of brown shirts with red armbands bearing a black swastika in a white circle began to appear throughout Germany as the Nazi party grew in strength and numbers. In retrospect, it seems almost inevitable that the Nazi party would commission posters from Hohlwein, for the evolution of his work coincided closely with Hitler’s concept of effective propaganda. As Hitler delivered passionate radio addresses to the nation about the German “master race” and the triumphant superiority of German athletes and culture, Hohlwein posters conveyed these images all across the nation ([Figs. 14-39](#) and [14-40](#)). As the Nazi dictatorship consolidated its power and World War II approached, Hohlwein moved toward a bold imperial and militaristic style of tight, heavy forms and strong tonal contrasts. Hohlwein’s oeuvre evolved with changing political and social currents, and his reputation as a designer was seriously tarnished by his collaboration with the Nazis.

## Spanish Civil War posters

The Spanish Civil War arose out of tensions between the liberal Republicans and the conservative Nationalists. Shifts between monarchy, military, and democratic governments fractured the nation into many ideological, social, cultural, and geographic subgroups.

Leading up to 1936, the newly established Republican government gained popularity by promoting a liberal state through the development of a constitution, democratic elections, secular education, and agrarian reform. However, support for these initiatives quickly dissolved, as the military, clergy, and large Catholic population felt threatened by a government that was veering too far left. At the same time, socialist, communist, and anarchist left extremists made themselves visible by assuming more seats in parliament, giving credence to that threat.

In due course, the military, the clergy, Catholics, and capitalists united as Nationalists and sought to preserve Spain's religious and feudal tradition. In 1936, the Nationalists took over the government in a coup that marked the beginning of three years of violent civil war, which effectively divided the population into two ideological halves, while devastating many of Spain's historical landmarks and causing the deaths of hundreds of thousands of people.

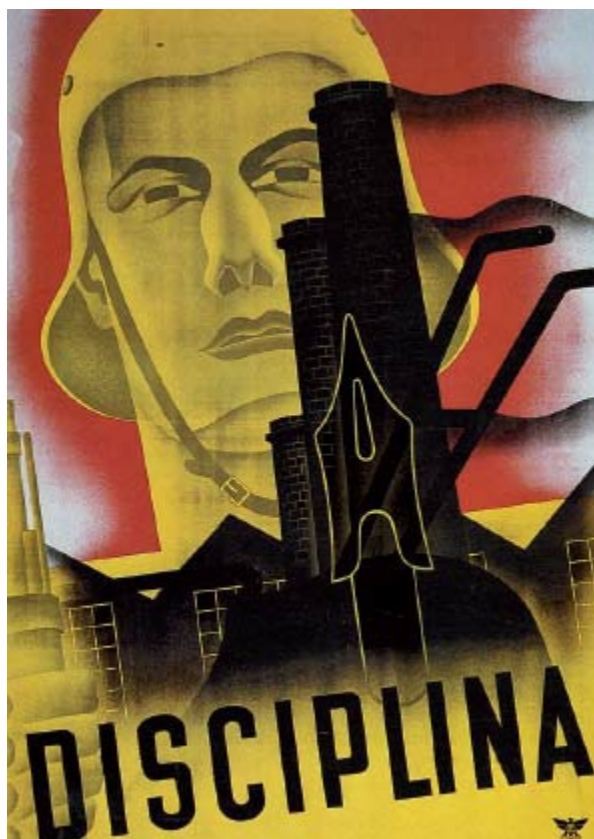
Political propaganda played an important role throughout this war. Under the auspices of fighting fascism, Republican unions representing communists and anarchists commissioned posters to communicate ideas about centralized command, discipline, and labor interests. The noncombatant population was a key target of the propaganda poster war, as the average citizen was encouraged to join militias to push back the Nationalist, rebel front. Compositions featuring bright colors, heroic characterizations, and encouraging messages elicited volunteers for industrial and agricultural production and help in Madrid and on the front lines. Artists referenced contemporary avant-garde aesthetics in the posters. Cubism's flat, stylized, and dynamic forms and constructivism's elemental and plastic aesthetic permeated the scale compositions. In his 1938 account of the Spanish Civil War, *Homage to Catalonia*, George Orwell wrote when arriving in Barcelona, "revolutionary posters were everywhere, flaming from the walls in clean reds and blues that made the few remaining advertisements look like daubs of mud." These posters became the symbol of antifascist unity and the ongoing growth of the Popular Front. Because posters were one of the principal methods of gaining support, artists associated with the left-wing radicals were critical to the Republican effort; the artists fought with their weapons of communication.

Artists and lithographers worked under difficult conditions. Most posters were created during the early stages of the war; paper and color inks became scarce as the war endured. Air raids, rationed food, and inadequate power for lights and machinery hindered artists' productivity. Despite this, about 1,500 to 2,000 posters were created in this era, in editions of 3,000 to 5,000 copies. The

posters were reproduced on a lithographic plate and printed offset with three or four colors. In some cases, artists drew directly on the lithograph stones to speed up the slow reproduction process.



**14-41.** Arturo Ballester, “Hail to the Heroes,” poster, c. 1937. Ironically, this art deco–inspired poster for the anarchist National Confederation of Labor (CNT), Spain’s largest trade union, is clearly influenced by Ludwig Hohlwein’s 1936 Deutsche Lufthansa poster. 102 x 71 cm



**14-42.** Martinez Ortiz, “Discipline,” poster, c. 1937. This Nationalist poster is a clear expression of brute power. 102 x 71 cm

Despite all efforts, the Nationalists outdueled the Republicans and reinstated an authoritarian regime under the leadership of Francisco Franco, who reigned until his death in 1975. While the revolutionary left succumbed to the rebellious right, the posters remain an emblem of success and a tribute to their utopian ideals ([Figs. 14-41](#) and [14-42](#)).



## Postcubist pictorial modernism

The era between the two world wars began with a decade of unprecedented prosperity in much of Europe and North America. Faith in the machine and technology was at an all-time high. This ethic gained expression through art and design. Fernand Léger's celebration of mechanical, machine-made, and industrial forms became an important design resource, and cubist ideas about spatial organization and synthetic imagery inspired an important new direction in pictorial images. Among the graphic designers who incorporated cubism directly into their work, an American working in London, Edward McKnight Kauffer (1890-1954), and a Ukrainian immigrant to Paris, A. M. Cassandre (born Adolphe Jean-Marie Mouron, 1901-68), played major roles in defining this new approach.

The term *art deco* is used to identify popular geometric works of the 1920s and 1930s. To some extent an extension of art nouveau, it signifies a major aesthetic sensibility in graphics, architecture, and product design during the decades between the two world wars. The influences of cubism, the Bauhaus (see chapter 16), and the Vienna Secession commingled with De Stijl and suprematism (discussed in chapter 15), as well as a penchant for Egyptian, Aztec, and Assyrian motifs. Streamlining, zigzag, moderne, and decorative geometry—these attributes were used to express the modern era of the machine while still satisfying a passion for decoration. (The term *art deco*, coined by British art historian Bevis Hillier in the 1960s, derives from the title of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, a major design exhibition held in Paris in 1925.)

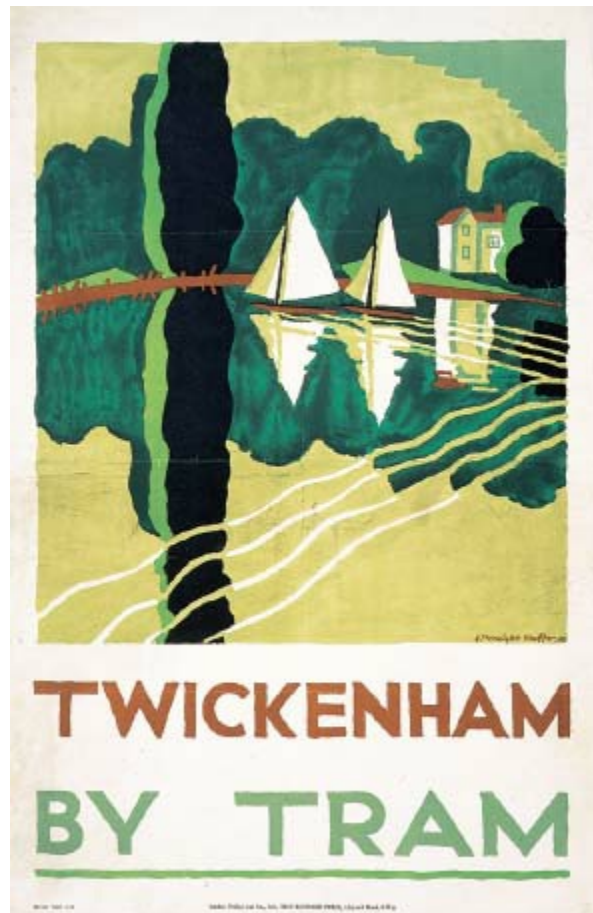
Kauffer was born in Great Falls, Montana. His formal education was limited to eight years of grammar school because his itinerant fiddler father abandoned the family when Kauffer was three, and at age twelve Kauffer began to work at odd jobs to supplement the family income. At age sixteen he traveled to San Francisco and worked in a bookstore while taking night-school art classes and painting on weekends. On his way to New York late in 1912, he stopped in Chicago for several months to study at the Art Institute. There he saw the famous Armory Show, which had traveled to Chicago from New York. This first American exhibition of modern art caused an uproar. The 16 March 1913 *New York Times* headline proclaimed “Cubists and Futurists Make Insanity Pay.”

Twenty-two-year-old Kauffer responded intuitively to the strength of the work, decided his Chicago teachers were not on top of recent developments in art, and moved to Europe. After living in Munich and Paris, he journeyed to London in 1914 when war broke out. Using his 1916 painting *Flight*, a cubist rendition of flying birds, Kauffer's 1918 *Daily Herald* poster ([Fig. 14-43](#)), although flawed somewhat by the type choice and placement, showed how the formal idiom of cubism and futurism could make a strong communications impact in graphic design. Winston Churchill even suggested that Kauffer design an emblem for the Royal Flying Corps. For the next quarter of a century, a steady stream of posters and other graphic design assignments enabled him to apply the invigorating

principles of modern art, particularly cubism, to the problems of visual communication. He designed 141 posters for the London Underground Transport ([Fig. 14-44](#)). Many of these promoted weekend pleasure travel to rural areas at the end of the lines. Kauffer achieved visual impact with landscape subjects on posters by reductive design, editing complex environments into interlocking shapes. Later his posters tended to display art deco attributes ([Fig. 14-45](#)).



**14-43.** E. McKnight Kauffer, poster for the *Daily Herald*, 1918. This poster was based on the designer's earlier futurist-and cubist-inspired print of flying birds. 99 x 150 cm (top section with image only)



**14-44.** E. McKnight Kauffer, poster for the London Underground, 1930. Lyrical muted colors capture the idyllic quality of the rural location. 150 x 97.2 cm

In a March 1937 *PM* magazine article, Aldous Huxley observed that in contrast to the predominant use of money and sex in advertising for everything from scents to sanitary plumbing, Kauffer “prefers the more difficult task of advertising products in terms of forms that are symbolical only to those particular products.... He reveals his affinity with all artists who have ever aimed at expressiveness through simplification, distortion, and transposition, and especially the Cubists,” producing “not a copy, but a simplified, formalized and more expressive symbol.” When World War II began, Kauffer returned to his native America, where he worked, often unsuccessfully, until his death.

At age fourteen A. M. Cassandre immigrated to Paris from Ukraine, where he had been born to a Russian mother and French father. He studied at the École des Beaux-Arts and the Académie Julian. His graphic design career began at age twenty-two with fulfilling poster commissions from the Hachard & Cie printing firm, to earn money for art study and living expenses. From 1923 until 1936 he revitalized French advertising art through a dramatic series of more than two hundred posters. Cassandre’s bold, simple designs emphasize two-dimensionality and are composed of broad, simplified planes of color. By reducing his subjects to iconographic symbols, he moved very close to synthetic cubism. His love of letterforms is evidenced by an exceptional ability to integrate words and images into a total composition. Cassandre achieved concise statements by combining telegraphic copy, powerful geometric forms,

and symbolic imagery created by simplifying natural forms into almost pictographic silhouettes. A poster for the Paris newspaper *L'Intransigeant* (Fig. 14-46) is a masterful composition. Cassandre cropped the paper's name as it thrust from the upper right-hand corner, leaving the often-used shortened version.

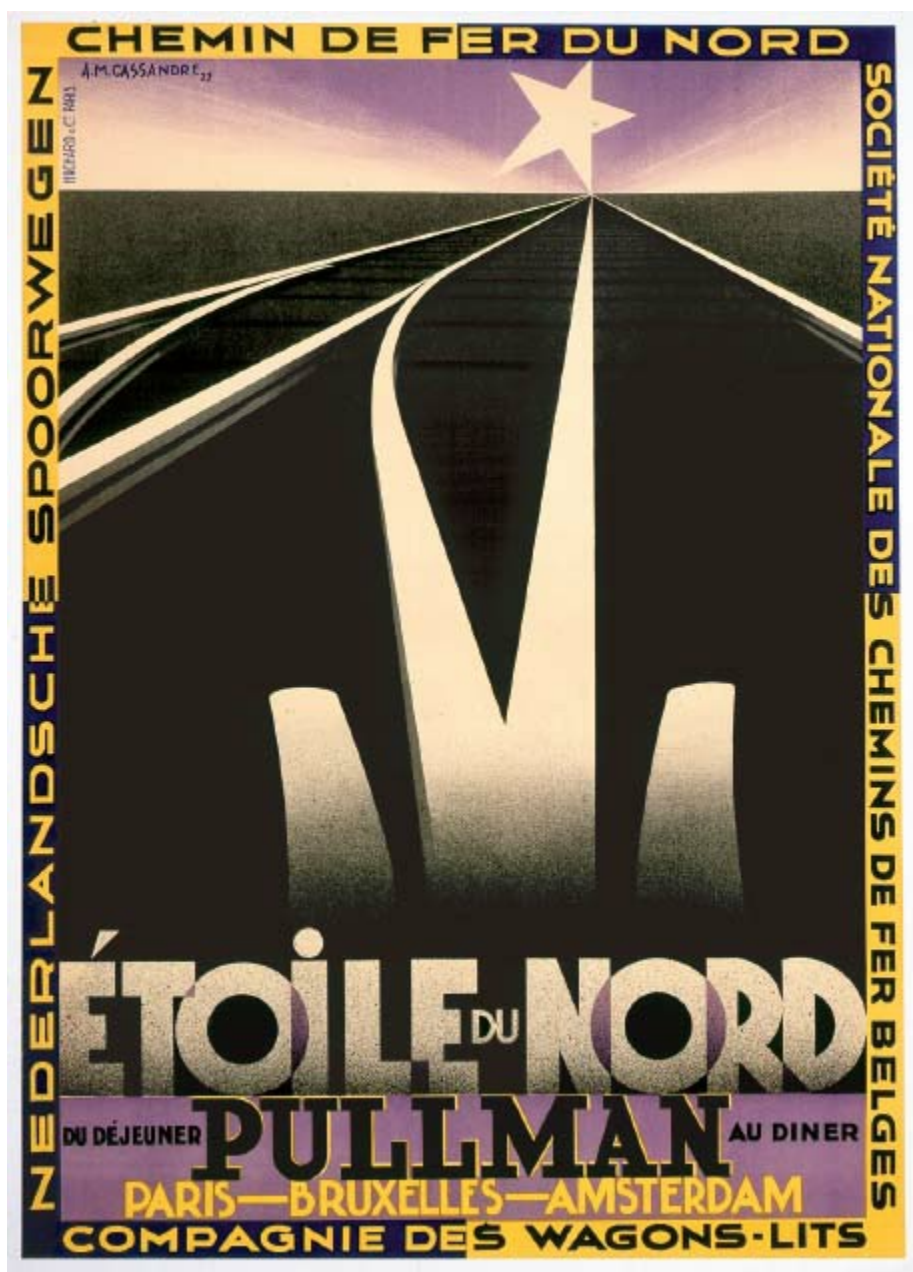


**14-45.** E. McKnight Kauffer, poster for the London Underground, 1930. Art deco is dominant in this poster suggesting the power of the London Underground. 101.x 63 cm





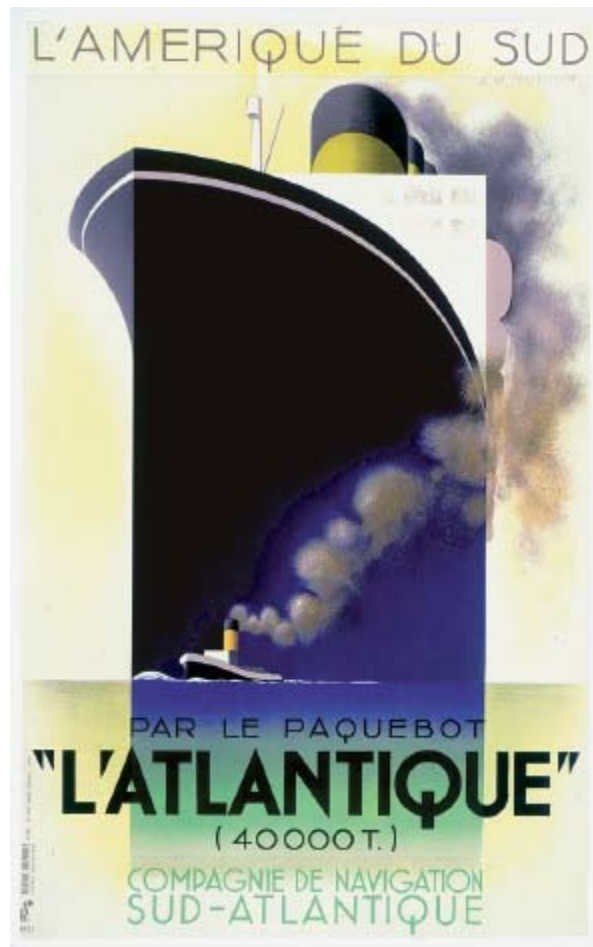
**14-46.** A. M. Cassandre, poster for the Paris newspaper *L'Intransigeant*, 1925. A pictographic image of Marianne, the symbolic voice of France, urgently shouts news received over telegraph wires. 120 x 160 cm



**14-47.** A. M. Cassandre, poster for the North Star Paris–Amsterdam night train, 1927. A magnificent abstract design conveys an intangible aspect of travel: distant destinations offer new experiences and hope for the future. Amsterdam hosted the Olympic Games in 1928, and this poster advocated rail travel for that event. 105 x 75 cm



**14-48.** A. M. Cassandre, poster for the train Express Nord, 1927. The spirit of art deco is clearly expressed by the image of the locomotive. 105 x 75 cm



**14-49.** A. M. Cassandre, poster for the ocean liner *L'Atlantique*, 1931. The ship is constructed on a rectangle, echoing the poster's rectangular edges. 105 x 75 cm

Cassandre was fascinated by the beauty of machines, and many of his finest works were for railways (Figs. 14-47 and 14-48) and steamship lines. In his poster for the ocean liner *L'Atlantique* (Fig. 14-49), Cassandre exaggerated the scale difference between the ship and the tugboat to achieve a monolithic quality signifying safety and strength. The severe geometry is softened by the smoke and fading reflection. Only the ship's massive smokestacks are shown in the poster for the Statendam, a passenger liner of the Holland-America Line (Fig. 14-50). The iconography of his cinematic sequence of word and image was used to advertise the liqueur Dubonnet (Fig. 14-51) for over two decades. Consumption of the beverage transforms the line drawing into a full-color painting. The figure became a popular trademark used in formats ranging from notepads to press advertisements and billboards. In the 1944 book *Language of Vision*, the designer and design historian György Kepes (1906-2001) described Cassandre's method:

Another device introduced for the integration of the chaotic color planes was the use of a contour line common to various spatial units. The common outline gains a double meaning like an optical pun. It refers to inside and outside space simultaneously, and the spectator is therefore forced into intensive participation as he seeks to resolve the apparent contradiction. But the equivocal contour line

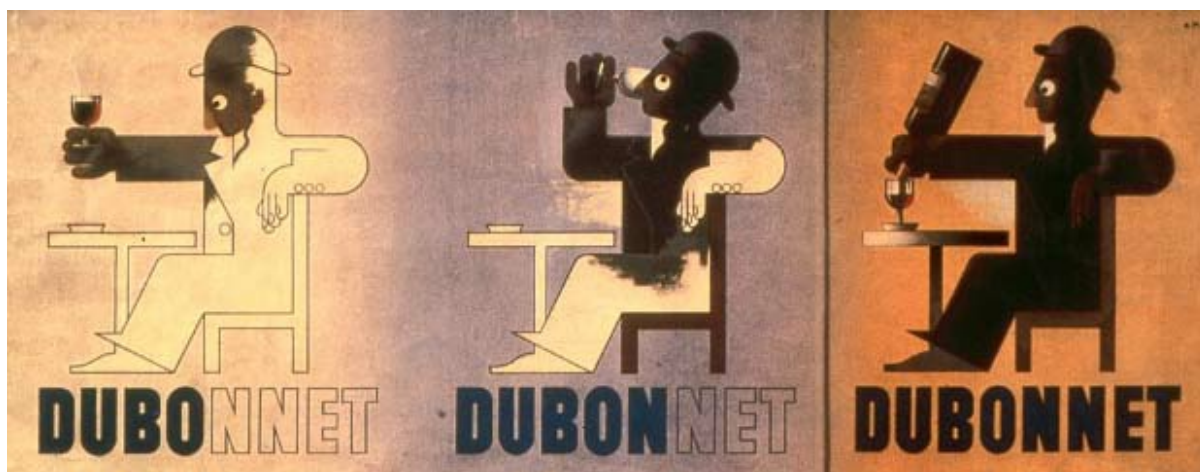


does more than unify different spatial data. It acts like a warp, weaving the threads of color planes into one rhythmical unity. The rhythmical flow of the line injects the picture surface with a sensual intensity.<sup>1</sup>

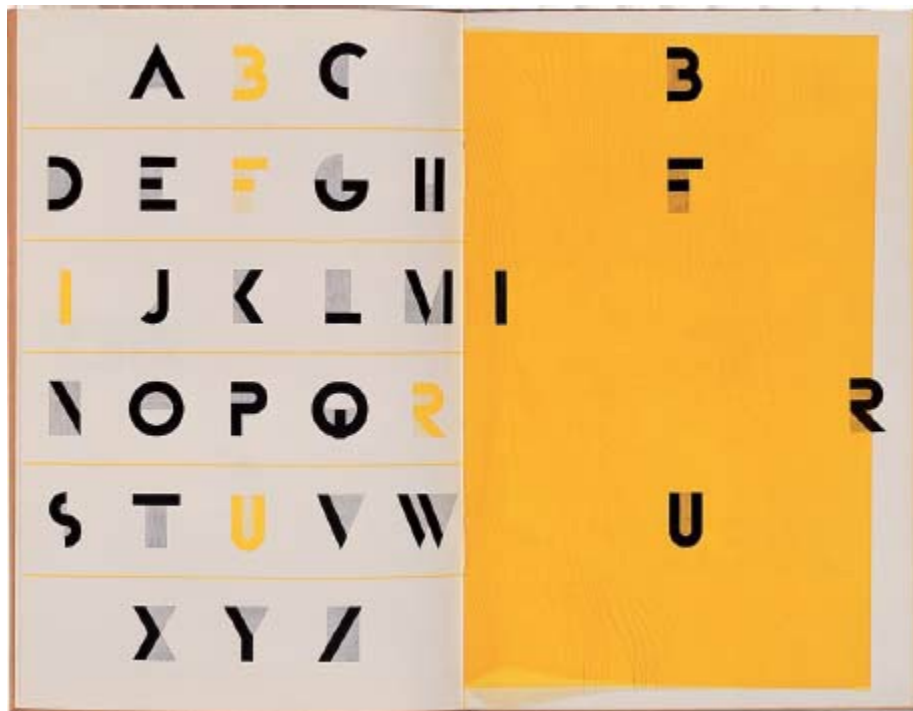
For the Deberny and Peignot type foundry, Cassandre designed typefaces with daring innovations. In the quintessential art deco display type, *Bifur* (Fig. 14-52), the eye is able to fill in the missing parts and read the characters. *Acier* (Fig. 14-53) contrasts outline and solid black portions of the letters, while *Peignot* (Fig. 14-54) represents the attempt to revolutionize the alphabet by reviving an earlier roman form. All lowercase letters are small capitals, except the *b*, *d*, and *f*. The small *H*, *K*, and *L* have ascending strokes.



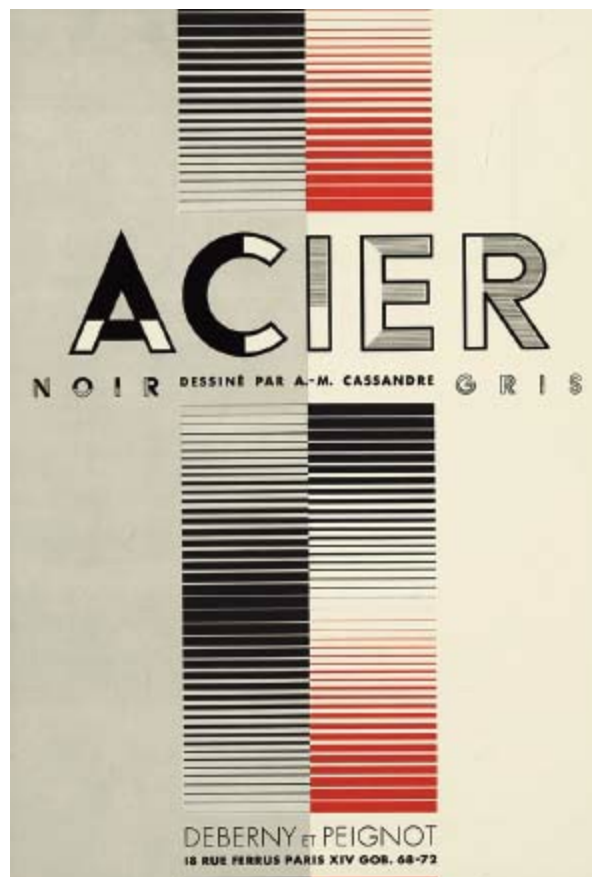
**14-50.** A. M. Cassandre, poster for the Dutch ocean liner *Statendam*, 1929. Cassandre was immensely popular in the Netherlands, where he had numerous clients. 105 x 75 cm



[14-51](#). A. M. Cassandre, poster for Dubonnet, 1932. The poster emphasizes the transition from looking to tasting to recognizing. 45.4 x 89.9 cm



[14-52](#). A. M. Cassandre, Bifur typeface, 1929. Strokes from each letter are omitted; a linear shaded area restores the basic silhouette.



**14-53.** A. M. Cassandre, Acier typeface, 1936. In this unique design, each letter is half solid and half outlined.



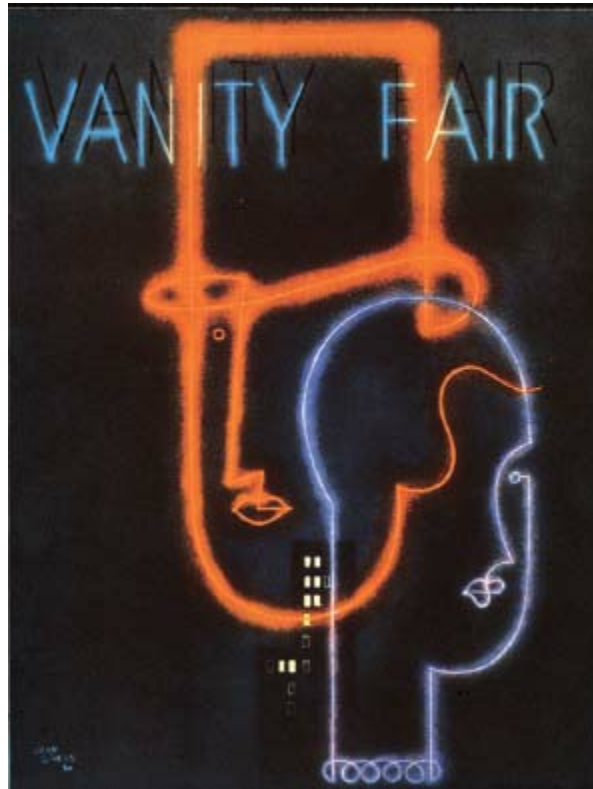
**14-54.** A. M. Cassandre, Peignot typeface, 1937. This thick-and-thin sans serif replaces lowercase with small capitals having ascenders and descenders. Although Peignot was widely used during the 1930s and 1940s, it was never accepted as a text face, as Cassandre intended.

During the late 1930s Cassandre worked in the United States for such clients as *Harper's Bazaar*, Container Corporation of America, and N. W. Ayer. After returning to Paris in 1939, he turned to painting and design for the ballet and theater, which were his major areas of involvement over the following three decades. Tragically, his career ended by suicide.

In addition to Kauffer and Cassandre, many other graphic designers and illustrators incorporated concepts and images from cubism into their work. When Jean Carlu (1900-89), a promising eighteen-year-old French architectural student, fell under the wheels of a Paris trolley car, his right arm was severed from his body. His survival was miraculous, and during long days of recovery he thought intensely about the world and his future. World War I had turned northern France into a vast burial ground, and the country struggled for economic recovery in the face of devastation. Having to abandon his dream of architecture, young Carlu vowed to become an artist and apply his talents to the needs of his country, and with commitment and concentration, he taught himself to draw with his left hand.

Carlu understood the modern movements and applied this knowledge to visual communication (**Fig. 14-55**). Realizing the need for concise statement, he made a dispassionate, objective analysis of the emotional value of visual elements. Then he assembled them with almost scientific exactness. Tension and alertness

were expressed by angles and lines; feelings of ease, relaxation, and comfort were transmitted by curves. Carlu sought to convey the essence of the message by avoiding the use of “two lines where one would do” or expressing “two ideas where one will deliver the message more forcefully.” To study the effectiveness of communications in the urban environment, he conducted experiments with posters moving past spectators at varying speeds so that message legibility and impact could be assessed and documented.



**14-55.** Jean Carlu, *Vanity Fair* cover, 1930. Stylized geometric heads evoke neon lights and cubism as they glow against a night sky. 31.8 x 25.4 cm

In 1940 Carlu was in America completing an exhibition entitled “France at War” for the French Information Service display at the New York World’s Fair. On 14 June German troops marched into Paris, and Carlu was stunned to learn that his country was capitulating to Hitler. He decided to remain in America for the duration of the war; the sojourn extended to thirteen years. Some of his best work was created during this period, notably his posters for the American and Allied war efforts. In his finest designs, word and image are interlocked in terse messages of great power.

Paul Colin (1892-1989) started his career as a graphic designer in 1925, when an acquaintance from the trenches of World War I asked the thirty-three-year-old painter if he would like to become the graphics and set designer for the Théâtre des Champs-Élysées in Paris. In program covers and posters, Colin often placed a figure or object centrally before a colored background and type or lettering above and/or below it. These strong, central images are animated by a variety of techniques: creating a double image, often with different drawing techniques and scale changes; using the transparency of overlapping images as a means to make two things into one; adding color shapes or bands behind or to the side of



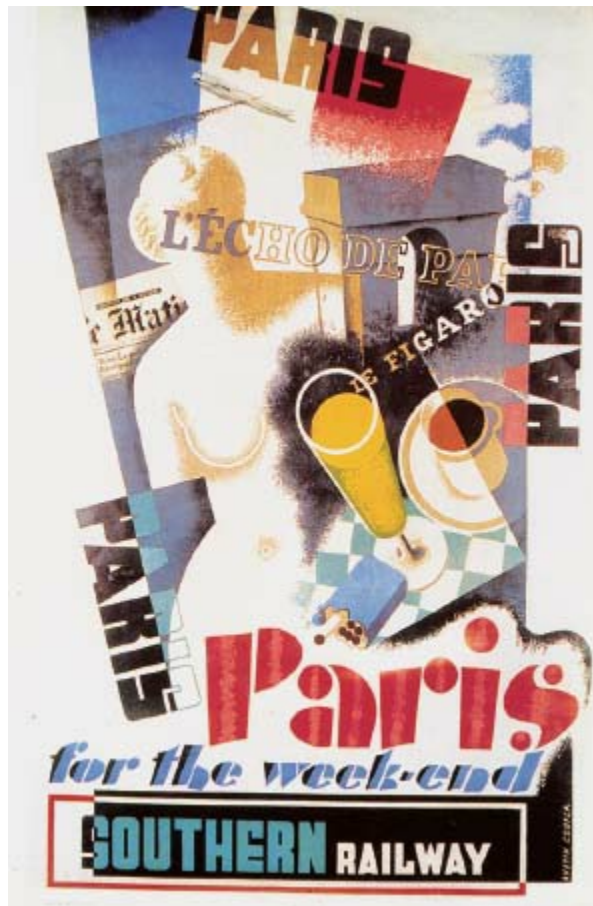
the central figure to counteract its static placement. Vibrant color, informal compositions, and energetic linear drawings expressed joy in life ([Fig. 14-56](#)).

Colin's simple, sketchy design tendencies enabled him to produce a substantial oeuvre. Estimates of the number of posters he created range from one to two thousand, and some sources credit him with as many as eight hundred set designs. Whatever the exact numbers, Colin was the most prolific and enduring French designer of his generation. He produced propaganda posters during World War II until the fall of France, and new Colin posters were still being commissioned, printed, and posted throughout Paris during the early 1970s.

A direct application of cubism to graphic design was made by Austin Cooper (1890-1964) in England. In a series of three collage-inspired posters, he attempted to spark memories of the viewer's earlier Continental visits by presenting fragments and glimpses of landmarks ([Fig. 14-57](#)). Lively movement is achieved by shifting planes, sharp angles, and the superimposition of lettering and images. In 1924 Cooper made an interesting foray into the use of pure geometric shape and color to solve a communications problem for the London Underground ([Figs. 14-58](#) and [14-59](#)). Geometric forms rising from the bottom to the top of each poster change in a color spectrum from warm to cool to symbolize the temperature changes as one leaves the cold street in winter—or the hot street in summer—for the greater comfort of the underground railway.



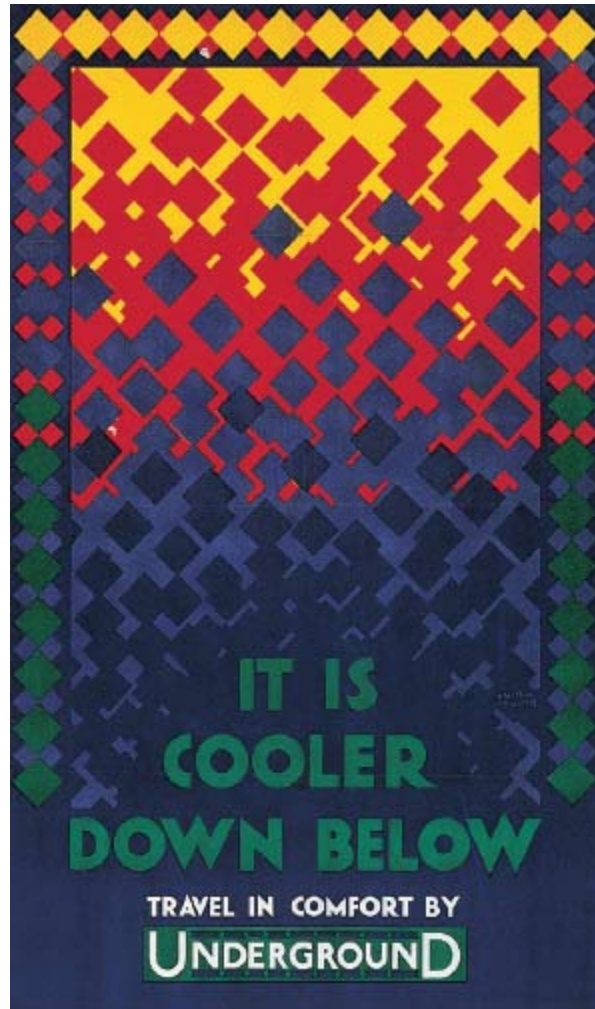
**14-56.** Paul Colin, poster for Lisa Duncan, 1935. The dancer's movements and the shape of a grand piano are united in a single art deco-inspired arrangement. 119.4 x 80 cm



**14-57.** Austin Cooper, poster for the Southern Railway, undated. Cubist rhetoric operates symbolically for mass communications, with fragments and glimpses of a Paris trip. 149 x 97.2 cm



**14-58.** Austin Cooper, poster for the London Underground, 1924. Color conveys the comfort of warmer temperatures in the underground railway during winter.  
103.2 x 61 cm



**14-59.** Austin Cooper, poster for the London Underground, 1924. Color conveys the comfort of cooler temperatures in the underground railway during the summers. 103.2 x 61 cm

In Vienna, Joseph Binder (1898-1972) studied at the Vienna School of Applied Art, which was under the direction of Alfred Roller, from 1922 until 1926. While still a student, Binder combined various influences, including cubism and the work of Koloman Moser, into a pictorial graphic design style with strong communicative power. The hallmarks of his work were natural images reduced to basic forms and shapes, like the cube, sphere, and cone, and two flat color shapes used side by side to represent the light and shadow sides of a figure or object. His award-winning poster for the Vienna Music and Theater Festival ([Fig. 14-60](#)) is an early manifestation of the uniquely Viennese approach to art deco. Binder traveled widely, settling in New York City in 1935. As with so many immigrants to America, his work evolved in his changed environment. He developed a highly refined and stylized naturalism in posters and billboards advertising throat lozenges, beer, travel, and public services.





**14-60.** Joseph Binder, poster for the Vienna Music and Theater Festival, 1924. Figures are reduced to flat, geometric shapes, but the proportions and light-and-shadow planes retain a sense of naturalism. 100 x 67 cm

Between the world wars, Germany became a cultural hub as advanced ideas in all the arts flowed across its borders from other European countries. Geometric pictorial images inspired by cubism and French advertising art—along with lettering, typography, and spatial organization from the Russian constructivist and Dutch De Stijl movements (discussed in chapter 15)—combined with vigorous Teutonic forms in a unique national approach. Superb printing technology and rigorous art training institutes enabled German graphic designers to achieve a high level of excellence. Heinz Schulz-Neudamm (1899-1969), staff designer for motion picture publicity at Universum-Film Aktiengesellschaft, is prominent among the many German designers who created memorable graphics during this period ([Fig. 14-61](#)).

In England, Abram Games (1914-96) extended the philosophy and spatial ideas of postcubist pictorial modernism through World War II and well into the second half of the twentieth century. He began his career on the eve of World War II and produced educational, instructional, and propaganda graphics during the war. About his philosophy, Games wrote, “The message must be given quickly and vividly so that interest is subconsciously retained. The discipline of reason conditions the expression of design. The designer constructs, winds the spring. The viewer’s eye is caught, the spring released.” Games’s poster for the Emergency Blood Transfusion Service ([Fig. 14-62](#)) asks the viewer, “If he should fall, is your blood there to save him?” Ordinary images of a hand, a bottle, and a foot soldier are combined in a compelling statement

that provokes an emotional response from the observer.

Modernist pictorial graphics in Europe focused on the total integration of word and image, which became one of the most enduring currents of twentieth-century graphic design. The approach began with Bernhard's 1905 Priester matches poster, responded to the communications needs of World War I and the formal innovations of cubism and other early modern-art movements, and emerged to play a major role in defining the visual sensibilities of the 1920s and 1930s. It retained sufficient momentum to provide graphic solutions to communications problems during World War II and beyond.



**14-61.** Heinz Schulz-Neudamm, cinema poster for *Metropolis*, 1926. The art

deco idiom often conveyed unbridled optimism for machines and human progress, but here it turns darkly toward a future where robots replace people. 210.8 x 92.7 cm



[14-62](#). Abram Games, poster to recruit blood donors, c. 1942. Placing the soldier inside the diagram of the blood bottle cements the connection between the donor's blood and the soldier's survival. 73.7 x 49 cm

# NOTES

<sup>1</sup> György Kepes, *Language of Vision* (Chicago: Paul Theobald, 1944), 102.



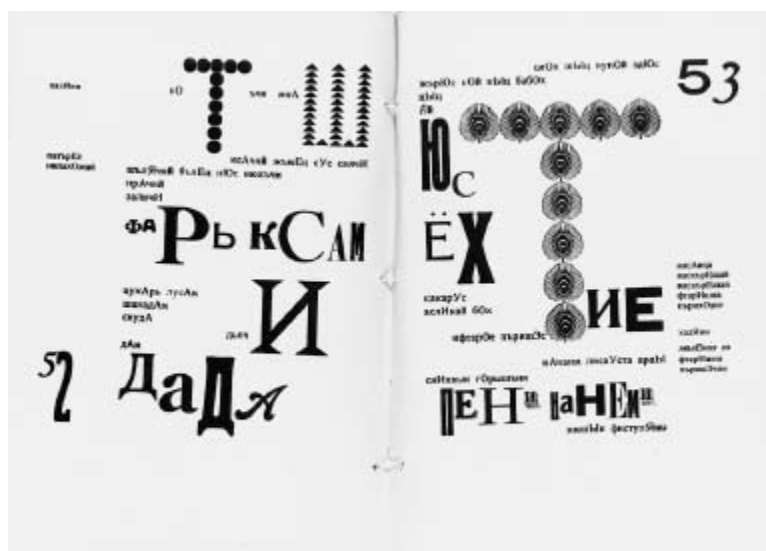
## 15 A New Language of Form



**15-1.** David and Vladimir Burliuk, pages from *Vladimir Mayakovski: A Tragedy*, 1914. In an effort to relate visual form to meaning, Russian futurist graphic design mixed type weights, sizes, and styles. This proved to be a harbinger of Russian constructivism. 17.8 x 13.2 cm



**15-2.** Ilja Zdanevich, insert cover of *Milliork*, by Aleksei Kruchenykh, 1919. Zdanevich's cover illustrates the influence of Dada and futurism on the Russian avant-garde. 22.5 x 15 cm



**15-3.** Ilja Zdanevich, pages from *Le-Dantyu as a Beacon*, 1923. The Burliuk brothers and the Dadaists and futurists inspired Zdanevich's playscript design, the lively movements of which are created by mixing type sizes and styles and building letters from letterpress ornaments. 19 x 14 cm page

During the postwar years, when Edward McKnight Kauffer and A. M. Cassandre were applying synthetic cubism's planes to the poster in England and France, a formal typographic approach to graphic design emerged in the Netherlands and Russia, where artists saw clearly the implications of cubism. Visual art could move beyond the threshold of pictorial imagery into the invention of pure form. Ideas about form and composing space from the new painting and sculpture were quickly applied to problems of design. It would be a mistake, however, to say that modern design is a stepchild of the fine arts. As discussed in chapter 12, Frank Lloyd Wright, the Glasgow group, the Vienna Secession, Adolf Loos, and Peter Behrens were all moving a heartbeat ahead of modern painting in their consciousness of plastic volume and geometric form at the turn of the century. A spirit of innovation was present in art and design, and new ideas were in abundance. By the end of World War I, graphic designers, architects, and product designers were energetically challenging prevailing notions about form and function.

## Russian suprematism and constructivism

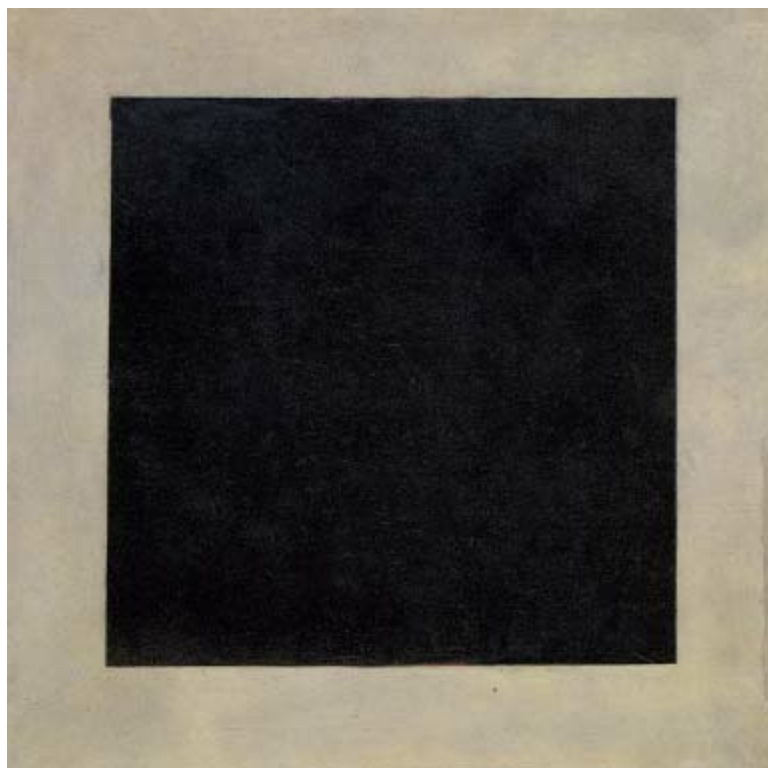
Russia was torn by the turbulence of World War I and then the Russian Revolution in the second decade of the twentieth century. Czar Nicholas II (1868-1918) was overthrown and executed along with his family. Russia was ravaged by civil war, and the Red Army of the Bolsheviks emerged victorious by 1920. During this period of political trauma, a brief flowering of creative art in Russia had an international influence on twentieth-century graphic design. Beginning with Marinetti's Russian lectures, the decade saw Russian artists absorb cubism and futurism with amazing speed and then move on to new innovations. The Russian avant-garde saw common traits in cubism and futurism and coined the term *cubo-futurism*. Experimentation in typography and design characterized their futurist publications, which presented work by the visual and literary art communities. Symbolically, the Russian futurist books were a reaction against the values of czarist Russia. The use of coarse paper, handicraft production methods, and handmade additions expressed the poverty of peasant society as well as the meager resources of artists and writers. The poet Vladimir Vladimirovich Mayakovsky's autobiographical play was printed in a dissonant futurist style designed by David and Vladimir Burliuk ([Fig. 15-1](#)), becoming a model for works by others, including Ilja Zdanevich ([Figs. 15-2](#) and [15-3](#)).

The Bolsheviks began a news agency, the Russian Telegraph Agency (ROSTA) in 1917, immediately following the Russian Revolution. Two years later ROSTA posters began to be produced to support the Red Army in the civil war. Using straightforward pictorial designs, their goal was to portray the Bolshevik version of the new politics through the use of images. Crudely stenciled illustrations presented exaggerated historical and social events to appeal to a largely illiterate or semiliterate audience. Typical images included fancily dressed uncouth capitalists receiving punishment for what the Bolsheviks considered their evil ways. Issued on separate sheets in a comic book form, they were commonly called ROSTA Windows. Appearing between the fall of 1919 and January 1922, they were hung in shop windows and other places where they would be easily seen. At first they were hand-copied individual designs, but in the spring of 1920 they began to be produced using stencils, and one hundred copies could be produced in a single day.

Mayakovsky was closely linked with the ROSTA Windows, and his first ROSTA poster appeared in October 1919. Although Mayakovsky did not choose the themes for the posters, they were based on his writing or approved by him, and close to one-third of the ROSTA illustrations were his designs ([Fig. 15-4](#)).



**15-4.** Vladimir Vladimirovich Mayakovski, ROSTA Window poster, c. 1921. Such simple posters spread the Bolshevik message to the largely illiterate population. 63.8 x 45.3 cm

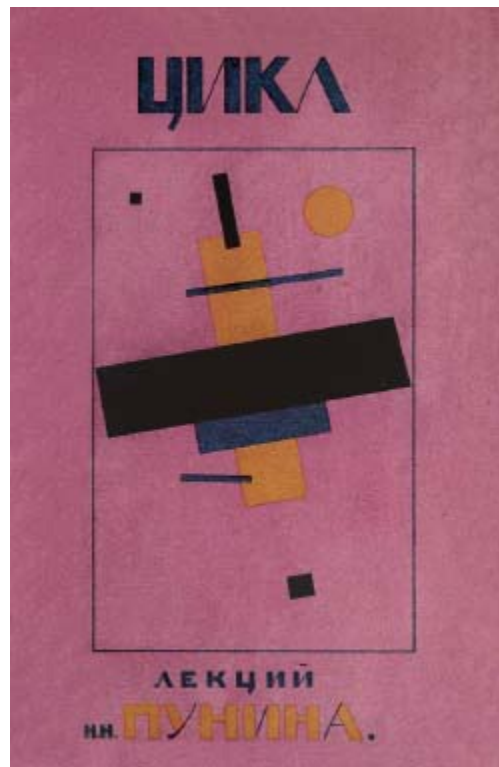


**15-5.** Kasimir Malevich, *Black Square*, c. 1913. A new vision for visual art, it is as far removed as possible from the world of natural forms and appearances. 79.5 x 79.5 cm





**15-6.** Kasimir Malevich, *Suprematist Composition*, 1915. A symphonic arrangement of elemental shapes of luminous color on a white field becomes an expression of pure feeling. 88 x 70.5 cm



**15-7.** Kasimir Malevich, cover of *Pervyi tsikl lektsii*, by Nikolai Punin, 1920. A suprematist composition is combined with typography. 21.2 x 14 cm

Kasimir Malevich (1878-1935) founded a painting style of basic forms and pure color that he called suprematism. After working in the manner of futurism and cubism, Malevich created an elemental geometric abstraction that was new and totally nonobjective. He rejected both utilitarian function and pictorial representation, instead seeking the supreme “expression of feeling, seeking no practical values, no ideas, no promised land.” Malevich believed the essence of the art experience was the perceptual effect of color and form. To demonstrate this, perhaps as early as 1913 he made a composition with a black square on a white background ([Fig. 15-5](#)), asserting that the feeling this contrast evoked was the essence of art. In works such as the 1915 *Suprematist Composition* ([Fig. 15-6](#)), and the cover of *Pervyi tsikl lektsii* (First Circle of Lectures) ([Fig. 15-7](#)), Malevich created a construction of concrete elements of color and shape. The visual form became the content, and expressive qualities developed from the intuitive organization of the forms and colors.

The Russian movement was actually accelerated by the revolution, for art was given a social role rarely assigned to it. Leftist artists had been opposed to the old order and its conservative visual art. In 1917 they turned their energies to a massive propaganda effort in support of the revolutionaries, but by 1920 a deep ideological split developed concerning the role of the artist in the new communist state. Some artists, including Malevich and Kandinsky, argued that art must remain an essentially spiritual activity apart from the utilitarian needs of society. They rejected a social or political role, believing the sole aim of art to be realizing perceptions of the world by inventing forms in space and time. Led by Vladimir Tatlin (1885-1953) and Alexander Rodchenko (1891-1956), twenty-five artists advanced the opposing viewpoint in 1921, when they renounced “art

for art's sake" to devote themselves to industrial design, visual communications, and applied arts serving the new communist society. These constructivists called on the artist to stop producing useless things such as paintings and turn to the poster, for "such work now belongs to the duty of the artist as a citizen of the community who is clearing the field of the old rubbish in preparation for the new life." Tatlin turned from sculpture to the design of a stove that would give maximum heat from minimum fuel; Rodchenko forsook painting for graphic design and photojournalism.

An early attempt to formulate constructivist ideology was the 1922 brochure *Konstruktivizm* by Aleksei Gan (1893-1942). He criticized abstract painters for their inability to break the umbilical cord connecting them to traditional art and boasted that constructivism had moved from laboratory work to practical application. Gan wrote that tectonics, texture, and construction were the three principles of constructivism. *Tectonics* represented the unification of communist ideology with visual form; *texture* meant the nature of materials and how they are used in industrial production; and *construction* symbolized the creative process and the search for laws of visual organization.

The constructivist ideal was best realized by the painter, architect, architectural engineer, graphic designer, and photographer El (Lazar Markovich) Lissitzky (1890-1941), an indefatigable visionary who profoundly influenced the course of graphic design. At age nineteen, after being turned down by the Petrograd Academy of Arts because of ethnic prejudice against Jews, Lissitzky studied architecture at the Darmstadt, Germany, school of engineering and architecture. The mathematical and structural properties of architecture formed the basis for his art. After the outbreak of World War I, Lissitzky returned to Russia to work as an architect.

In 1919 Marc Chagall, principal of the revolutionary art school in Vitebsk, located about 400 kilometers east of Moscow, asked Lissitzky to join the faculty. Malevich was teaching there and became a major influence on Lissitzky, who developed a painting style that he called *PROUNS* (an acronym for "projects for the establishment [affirmation] of a new art"). In contrast to the absolute flatness of Malevich's picture plane, *PROUNS* (Fig. 15-8) introduced three-dimensional illusions that both receded (negative depth) behind the picture plane (naught depth) and projected forward (positive depth) from the picture plane. Lissitzky called *PROUNS* "an interchange station between painting and architecture." This indicates his synthesis of architectural concepts with painting; it also describes how *PROUNS* pointed the way to the application of modern painting concepts of form and space to applied design. This is seen in his 1919 poster "Beat the Whites with the Red Wedge" (Fig. 15-9). The space is dynamically divided into white and black areas. Suprematist design elements are transformed into political symbolism that even a semiliterate peasant can supposedly understand: Support for the "red" Bolshevik against the "white" forces of Aleksandr Kerensky is symbolized by a red wedge slashing into a white circle.

Lissitzky saw the October 1917 Russian Revolution as a new beginning for mankind. Communism and social engineering would create a new order, technology would provide for society's needs, and the artist/designer (he called

himself a “constructor”) would forge a unity between art and technology by constructing a new world of objects to provide mankind with a richer society and environment. This idealism led him to put increasing emphasis on graphic design, as he moved from private aesthetic experience into the mainstream of communal life.

In 1921 Lissitzky was appointed head of the architectural faculty at the new VKhUTEMAS art school in Moscow. That same year he traveled to Berlin and the Netherlands, where he made contact with De Stijl, the Bauhaus, Dadaists, and other constructivists. In addition, he met the Dutch architect Hendricus Theodorus Wijdeveld (1885-1987) and in 1922 designed a cover for the magazine *Wendingen* (see Fig. [15-58](#)). Postwar Germany had become a meeting ground for eastern and western ideas advanced in the early 1920s. Access to excellent German printing facilities enabled Lissitzky’s typographic ideas to develop rapidly. His tremendous energy and range of experimentation with photomontage, printmaking, graphic design, and painting enabled him to become the main conduit through which suprematist and constructivist ideas flowed into western Europe. Editorial and design assignments for several publications were important vehicles by which his ideas influenced a wider audience.

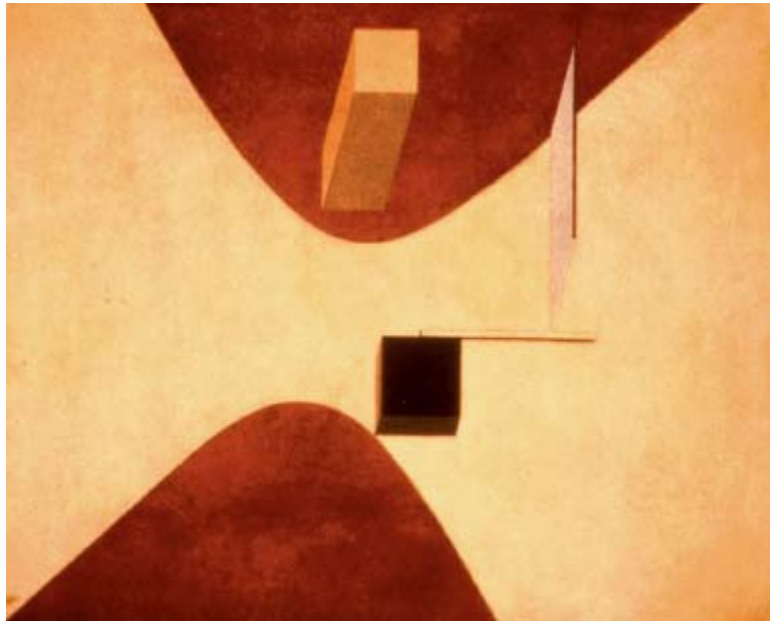
During the early 1920s the Soviet government offered official encouragement to the new Russian art and even sought to publicize it through an international journal ([Figs. 15-10](#) and [15-11](#)). Editor Ilya Ehrenburg (1891-1967) was joined by Lissitzky in creating the trilingual journal *Veshch* (Russian)/*Gegenstand* (German)/*Objet* (French). The title (meaning “object”) was chosen because the editors believed that art meant the creation of new objects, a process for building a new collective international approach led by young European and Russian artists and designers. Lissitzky constructed his cover designs on a dynamic diagonal axis with asymmetrical balancing of elements, the weight placed high on the page. Lissitzky and Ehrenburg realized that parallel yet isolated art and design movements had evolved during the seven-year period of separation when Europe and Russia were bled by revolution and war; they saw *Veshch* as a meeting point for new works from different nations.

Lissitzky’s Berlin period enabled him to spread the constructivist message through frequent Bauhaus visits, important articles, and lectures. Major collaborations included the joint design and editing of a special double issue of *Merz* with Kurt Schwitters in 1924. The editors of *Broom*, a radical American magazine covering advanced literature and art, commissioned title pages and other graphics from Lissitzky. A *Broom* cover layout ([Fig. 15-12](#)) shows Lissitzky’s practice of making layouts on graph paper, which imposed the modular structure and mathematical order of a grid upon his designs. Advertisements and displays were commissioned by the Pelikan Ink Company ([Fig. 15-13](#)). Rebelling against the constraints of metal typesetting, Lissitzky often used drafting-instrument construction and paste-up to achieve his designs. In 1925 he predicted that Gutenberg’s system of printing would become a thing of the past and that photomechanical processes would replace metal type and open new horizons for design as surely as radio had replaced the telegraph.

As a designer, Lissitzky did not decorate the book—he constructed it by visually



programming the total object. In *For the Voice*, also translated as *For Reading Out Loud*, a 1923 book of thirteen poems by Vladimir Mayakovsky, Lissitzky designed exclusively with elements from the metal type case set by a German compositor who knew no Russian ([Figs. 15-14 through 15-16](#)). He said his intent was to interpret the poems as “a violin accompanies a piano.” A die-cut tab index along the right margin helped the reader find a poem. Each poem’s title spread is illustrated with abstract elements signifying its content. Spatial composition, contrast between elements, the relationship of forms to the negative space of the page, and an understanding of such printing possibilities as overlapping color were important in this work.



[15-8](#). El Lissitzky, *PROUN 23, no. 6*, 1919. Lissitzky developed visual ideas about balance, space, and form in his paintings, which became the basis for his graphic design and architecture. 52 x 77 cm



[15-9](#). El Lissitzky, “Beat the Whites with the Red Wedge,” 1919. The Bolshevik

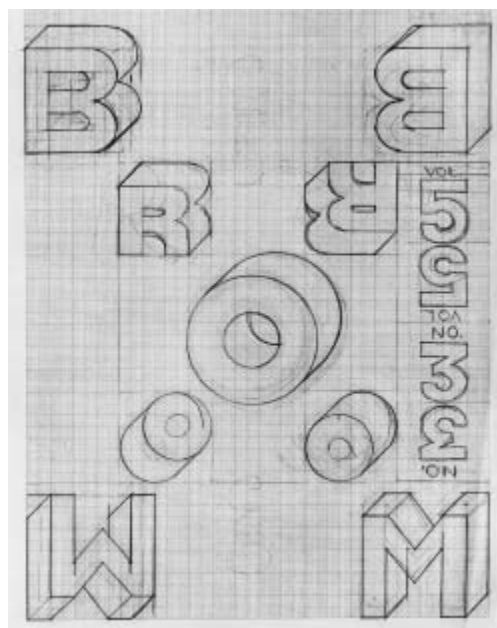
army emblem, a red wedge, slashes diagonally into a white sphere signifying Aleksandr Kerensky's "white" forces. The slogan's four words are placed to reinforce the dynamic movement. 49 x 69 cm



**15-10.** El Lissitzky, cover for *Veshch*, 1922. Mechanical drawing instruments were used to construct geometric letterforms in a different style for each title; small typeset type was pasted in for plating. 31 x 23.5 cm



**15-11.** El Lissitzky, title page for *Veshch*, 1922. Lissitzky searched for a geometric organizational system relating type, geometric elements, and photographs as elements in a whole. These goals were achieved by 1924. 31 x 23.5 cm



**15-12.** El Lissitzky, layout for a *Broom* cover, vol. 5, no. 3, 1922. Isometric perspective letterforms are upside down and backward in the second title presentation, achieving a subtle vitality in a rigorously symmetrical design. 27.9 x 20 cm

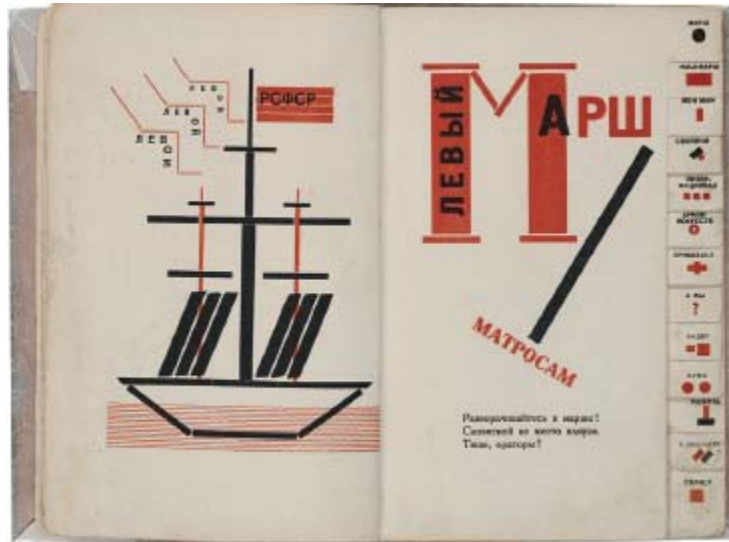


**15-13.** El Lissitzky, advertisement for Pelikan ink, 1924. This photogram was produced in the darkroom by placing objects directly on the photographic paper and then making the exposure by flashing a light held to the left. 21.3 x 14.9 cm



**15-14.** El Lissitzky, cover of *For the Voice*, by Vladimir Mayakovsky, 1923. In contrast to the *Veshch* cover, constructed on a diagonal axis, here a rigid right angle is animated by the counterbalance of the *M* and circles. 26 x 18.9 cm





**15-15.** El Lissitzky, pages from *For the Voice* showing illustration for the poem “Left March,” by Vladimir Vladimirovich Mayakovski, 1923. The monumental presence of Lissitzky’s dynamic word images belies the small size of this book. 26 x 18.9 cm page



**15-16.** El Lissitzky, pages from *For the Voice*, by Vladimir Vladimirovich Mayakovski, 1923. The poem title “Order for the Army of the Arts” appears on the right page opposite a dynamic constructivist design. 26 x 18.9 cm page

One of the most influential book designs of the 1920s was *The Isms of Art 1914-1924*, which Lissitzky edited with the Dadaist Hans Arp. Lissitzky’s format for this book was an important step toward the creation of a visual program for organizing information (Fig. 15-17). The three-column horizontal grid structure used for the title page (Fig. 15-18) and the three-column vertical grid structure used for the text (Fig. 15-19) became an architectural framework for organizing the forty-eight-page pictorially illustrated portfolio (Fig. 15-20). Asymmetrical balance, silhouette halftones, and a skillful use of white space are other important design considerations. By using large, bold sans-serif numbers to link the pictures to captions listed earlier, Lissitzky allows the numbers to become compositional elements. This treatment of sans-serif typography and bold rules

is an early expression of the modernist aesthetic.

Lissitzky utilized photomontage for complex communications messages (Figs. 15-21 and 15-22). On a poster for a Russian exhibition in Switzerland, the image (Fig. 15-23) gives equal position to the female and the male, a significant symbolic communication in a traditionally male-dominated society.

After returning to Russia in 1925, Lissitzky spent increasing amounts of time with large exhibition projects for the Soviet government in addition to publications, art direction, some architectural design projects, and extensive correspondence (Fig. 15-24). His eighteen-year battle with tuberculosis had begun two years before. In December 1941, six months after Germany invaded Russia, Lissitzky died. Through his social responsibility, his mastery of technology to serve his goals, and his creative vision, El Lissitzky set a standard of excellence for a designer. Later, typographer Jan Tschichold wrote, "Lissitzky was one of the great pioneers.... His indirect influence was widespread and enduring.... A generation that has never heard of him ... stands upon his shoulders."



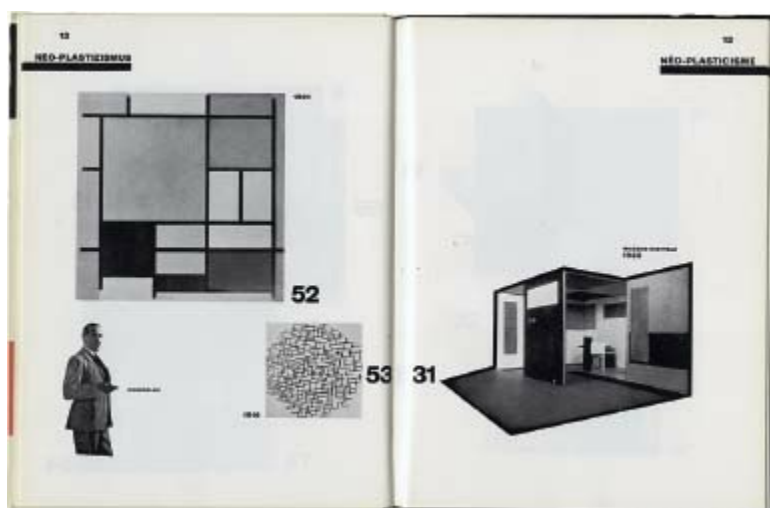
**15-17.** El Lissitzky, book cover for *The Isms of Art*, 1924. Complex typographic information is organized into a cohesive whole by the construction of structural relationships. 26.7 x 20.3 cm



**15-18.** El Lissitzky, title page for *The Isms of Art*, 1924. The graphic spirit achieved by medium-weight sans-serif type, mathematical division of the space, white areas, and bold rules established a typographic standard for the modern movement. 26.7 x 20.3 cm



**15-19.** El Lissitzky, text format for *The Isms of Art*, 1924. Rigorous verticals separate German, French, and English texts, and horizontal bars emphasize an important introductory quotation. 26.7 x 20.3 cm



**15-20.** El Lissitzky, pictorial spread from *The Isms of Art*, 1924. The grid systems of the preceding typographic pages are echoed in the placement of the images, which are one, two, and three columns wide. 26.7 x 20.3 cm

Like Lissitzky, Alexander Rodchenko was an ardent communist who brought an inventive spirit and willingness to experiment to typography, montage, and photography. His early interest in descriptive geometry lent an analytical precision and definition of form to his paintings. In 1921 Rodchenko abandoned painting and turned to visual communication because his social views called for a sense of responsibility to society instead of to personal expression. Collaborating closely with Mayakovski, Rodchenko produced page designs with strong geometric construction, large areas of pure color, and concise, legible lettering. His heavy sans-serif hand-lettering engendered the bold sans-serif types that were widely used in the Soviet Union.

In art school Rodchenko met Varvara Steponova (1894-1958), whom he later married. She was a significant contributor to the Russian avant-garde through her painting, photography, writing, and designs for the theater.



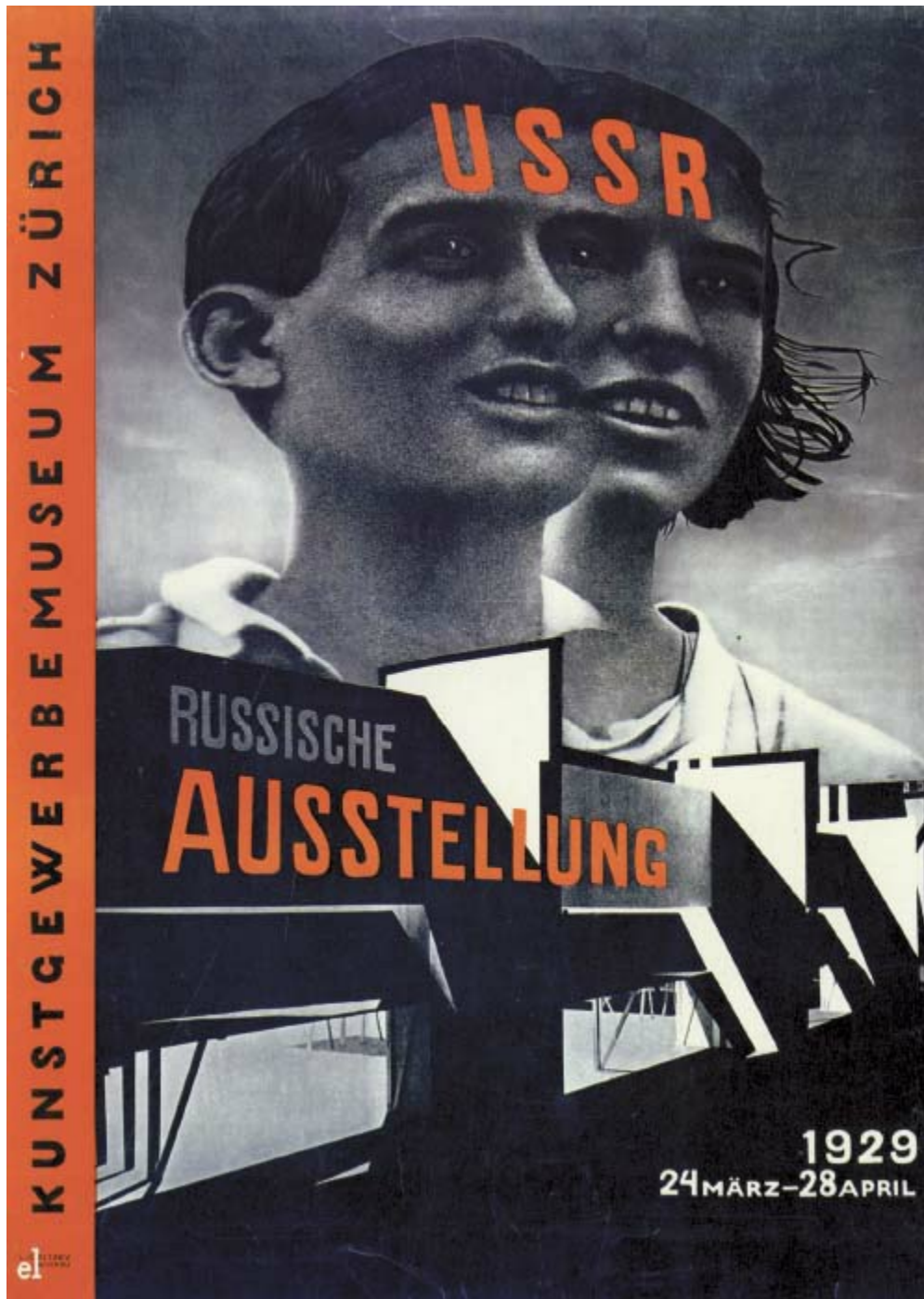
**15-21.** El Lissitzky, cover of *Zapisky poeta* (Notes of a Poet), by Ilia Selvinskii, 1928. Using photomontage, Lissitzky combined positive and negative images of



the poet. 17.5 x 12.5 cm



**15-22.** El Lissitzky, cover of *Arkhitektura* (Architecture), 1927. The strong structural properties of the composition suggest Lissitzky's architectural training. 24.2 x 17 cm



**15-23.** El Lissitzky, exhibition poster, 1929. In this stark, powerful image, the youth of a collective society are cloned into an anonymous double portrait above the exhibition structure designed by Lissitzky. 126.4 x 90.5 cm



**15-24.** El Lissitzky, letter to Katherine Dreier, 1926. Lissitzky's letterhead was also a constructivist statement. 27.3 x 21.3 cm

In 1923 Rodchenko began to design a magazine edited by Mayakovski for all fields of the creative arts, entitled *Novyi lef* (Left Front of the Arts) (**Figs. 15-25 through 15-27**). A design style based on strong, static horizontal and vertical forms placed in machine-rhythm relationships emerged. Overprinting, precise registration, and photomontage were regularly employed in *Novyi lef*. Rodchenko often deployed contrasting bold, blocky type and hard-edged shapes against the softer forms and edges of photomontages. His fervent interest in photomontage was a conscious effort to innovate an illustration technique appropriate to the twentieth century. The beginning of Russian photomontage coincided with the development of montage in film—a new conceptual approach to assembling cinematic information—and shared some of its vocabulary. Common techniques included showing simultaneous action; superimposing images; using extreme close-ups and perspective images, often together; and rhythmically repeating an image.



**15-25.** Alexander Rodchenko, cover for *Novyi lef*, no. 1, 1923. The masthead logo is printed in tight registration, with the top half of the letterforms in red and the bottom half in black. 23.2 x 15.6 cm



**15-26.** Alexander Rodchenko, cover for *Novyi lef*, no. 2, 1923. In this early photomontage the entire image is crossed out, negating the old order; young children symbolize the new society. 23.2 x 15.6 cm





**15-27.** Alexander Rodchenko, cover for *Novyi lef*, no. 3, 1923. A biplane bearing the magazine logo drops a fountain-pen bomb at a gorilla representing the traditional arts of the czarist regime. 23.2 x 15.6 cm



**15-28.** a–c. Alexander Rodchenko, paperback book covers for the Jim Dollar series, 1924. Consistency is achieved through a standardized format; montages illustrate each story. 17 x 12.4 cm

The concept of serial painting—a series or sequence of independent works unified by common elements or an underlying structure—was applied to graphic design by Rodchenko. In 1924 his series of ten covers for the Jim Dollar (pseudonym for the well-known Soviet author Marietta Shaginian) “Miss Mend” books ([Fig. 15-28](#)) used a standard geometric format printed in black and a second color. The title, number, second color, and photomontage change with each edition, conveying the uniqueness of each book. The standardized elements

bring consistency and economy to the whole series. As seen in the work of Salomon Telingater (1903-69), a dash of Dadaist vitality was often mixed into constructivist designs (Fig. 15-29). A witty originality informed Telingater's use of typography and montage elements.

Georgii (1900-33) and Vladimir Augustovich (1899-1982) Stenberg were talented brothers who collaborated on theatrical designs and over three hundred film posters produced from 1923 until Georgii's death in 1933. (Figs. 15-30 through 15-32). Mindful of the reproduction difficulties with photographs at the time, they improvised a projector to enlarge film images and then made meticulously realistic drawings for their posters by skewing, tracing, and combining the images. These three-dimensional illusions were contrasted with flat forms of bright color in dynamic posters conveying strong, direct messages.



**15-29.** Salomon Telingater, cover for *Slovo predstavliaetsia Kirsanovu* (The Word Belongs to Kirsanov), by K. Kirsanov, 1930. The author's whimsy is reflected in Telingater's rollicking typography, which changes tune, tempo, and key as it flows down the page. 20 x 9.5 cm

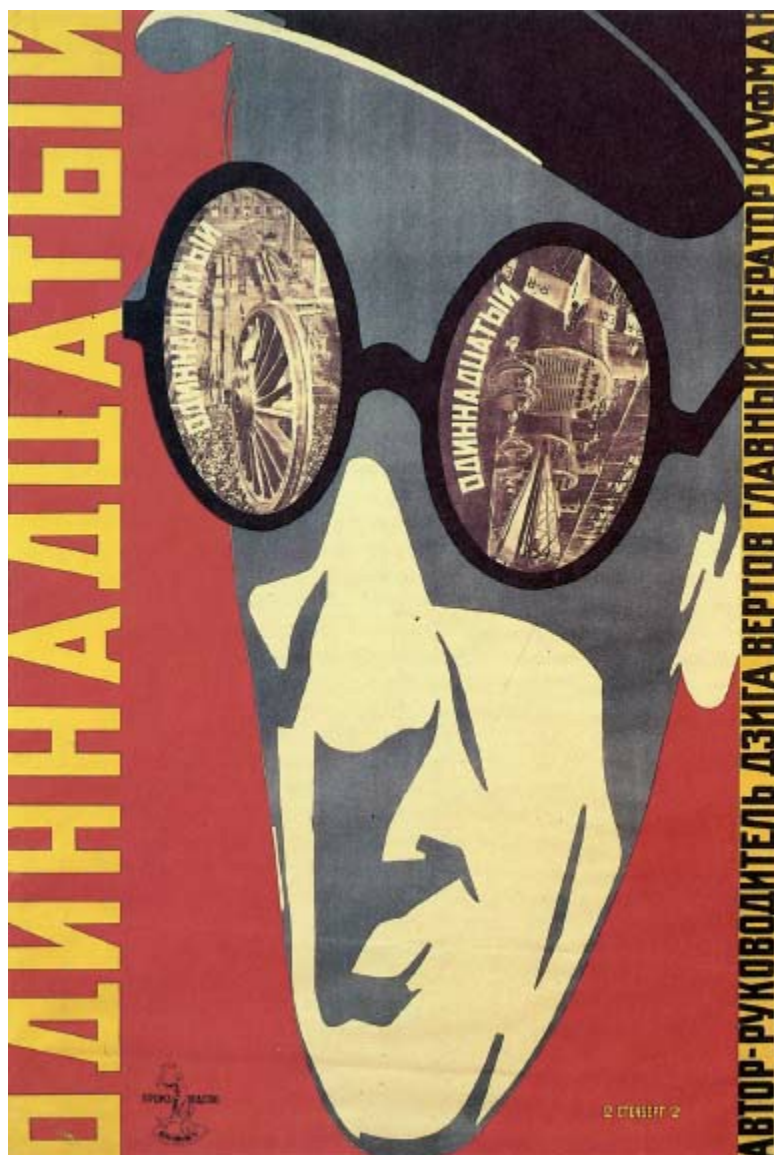
The master of propaganda photomontage was Gustav Klutss (1895-1944), who



referred to the medium as “the art construction for socialism.” Employing monumental and heroic images, Klutis used the poster as a means for extolling Soviet accomplishments (Figs. 15-33 through 15-36). His work has often been compared to John Heartfield’s powerful political statements. It is highly likely that Klutis was familiar with Heartfield’s work, which was exhibited in Russia during the 1930s. Klutis was convinced that photomontage was the medium of the future and that it had rendered all other forms of artistic realism obsolete. Although most of his posters celebrated the achievements of Stalin, Klutis’s uncompromising avant-garde approach eventually caused him to be arrested in 1938 during the Stalinist purges. He perished in the labor camps in 1944.



**15-30.** Georgii and Vladimir Augustovich Stenberg, film poster for *The Man with the Movie Camera*, 1929. Spatial dislocation is achieved by extreme perspective, circular type, and the fragmented figure of a woman’s body. 41.1 x 26.1 cm



**15-31.** Georgii and Vladimir Augustovich Stenberg, film poster for *The Eleventh Year of the Revolution*, 1928. The images reflected in the worker's glasses illustrate the development of Soviet industry. 39.9 x 26.8 cm





**15-32.** Georgii and Vladimir Augustovich Stenberg, film poster for *The General*, 1929. The Stenberg brothers produced this clever poster for an American film, starring Buster Keaton, about a Civil War soldier who repeatedly crossed the front lines in a locomotive 43.5 x 27.8 cm



**15-33.** Gustav Klutsis, design for Spartakiada postcard, 1928. Using photomontage, Klutsis designed this to promote a large sporting event. 35.2 x

24 cm



**15-34.** Gustav Klutsis, “We Will Repay the Coal Debt to the Country,” poster, 1930. 104.1 x 74.3 cm



**15-35.** Gustav Klutsis, “Everyone Must Vote in the Election of Soviets,” series poster, 1930. This same montage was used for various campaigns. 119 x 84.5 cm



**15-36.** Gustav Klutsis, “In the Storm of the Third Year of the Five-Year Plan,” poster, 1930. The figures of three factory workers are superimposed to express the energy of the developing five-year plan. 103 x 75 cm



**15-37.** Vladimir Vasilevich Lebedev, book cover, *Tsirk*, 1928. 28 x 22 cm



**15-38.** Vladimir Vasilevich Lebedev, book spread, *Tsirk*, 1928. 28 x 22 cm page





**15-39.** Vladimir Vasilevich Lebedev, book spread, *Tsirk*, 1928. 28 x 22 cm page

Another Soviet artist associated with Tatlin and the constructivists who profoundly influenced Russian modernism was Vladimir Vasilevich Lebedev (1891-1967). He embraced Bolshevism and designed bold, flat, neoprimitivist agitational propaganda posters for ROSTA, the Soviet news agency. This work proved to be excellent preparation for designing picture books for children. Lebedev learned to simplify, to reduce forms to their basic geometric shapes, to use only brilliant primary colors, and to tell a story visually and in sequence. “In the twenties,” he explained, “we fought for mastery and purity of art; we wanted fine art to be descriptive, not illustrative. Cubism gave us discipline of thought, without which there is neither mastery nor purity of professional language.” With the growth of the Soviet children’s book industry under Lenin’s New Economic Policy of the 1920s, Lebedev became the father of the twentieth-century Russian picture book. In such graphic masterpieces as *Prikliucheniya chuch-lo* (The Adventures of the Scarecrow, 1922), *Azbuka* (Alphabet Book, 1925), *Morozhenoe* (Ice Cream, 1925), *Okhota* (The Hunt, 1925), *Tsirk* (Circus, 1925) (**Figs. 15-37 through 15-39**), *Vchera i segodnya* (Yesterday and Today, 1925), and *Bagazh* (Baggage, 1926), often in collaboration with the poet Samuil Marshak, Lebedev devised a flexible, modernist shorthand for figures that he reduced to their simplest shapes against a vast white background and relieved only by bright, flat harmonious color and some contrasting texture. Like his French contemporaries, Lebedev cultivated “infantilism” in his work by borrowing the fresh, spontaneous, naive techniques of children’s art. “When I make drawings for children,” he explained, “I try to recall my own consciousness as a child.” He was also extraordinarily inventive with various typefaces. Lebedev, more than anyone else, brought the picture book up to date.

Freeing his designs of any gratuitous detail, Lebedev illustrated Marxist parables on the superiority of the Soviet system to capitalism. Lebedev was an agitational propagandist at heart. But a good communist, he insisted, “doesn’t

deny the necessity of an individual approach to illustrations. And the more the artist shows his personality in his work, the more effective will his art be, the deeper it will influence the reader, the closer it will bring him to art.” The Communist Party thought otherwise. During the Great Purges of the 1930s, *Pravda* denounced Lebedev’s picture books for their “formalism,” and he was forced to capitulate to the dictates of socialist realism, the state-supported style, by replacing his hard-edged designs with lush, benign fluff. He always regretted the compromise.

During the years immediately following the 1917 revolution, the Soviet government had tolerated advanced art while more urgent problems commanded its attention, but by 1922, it accused experimental artists of “capitalist cosmopolitanism” and instead advocated social-realist painting. Although constructivism lingered as an influence in Soviet graphic and industrial design, painters like Malevich who did not leave the country drifted into poverty and obscurity. One of Lissitzky’s last works before his death at the end of 1941 was a poster promoting the building of more tanks for the fight against Germany. Rodchenko managed to survive Stalin’s dictatorship, and always exploring new directions he took up painting again and worked in photojournalism. Many other artists vanished into the gulag. However, constructivism underwent further development in the West, and innovative graphic design in the constructivist tradition continued through the 1920s and beyond.

# De Stijl

The De Stijl movement was launched in the Netherlands in the late summer of 1917. Its founder and guiding spirit, Théo van Doesburg (born C. E. M. Küpper; 1883-1931), was joined by painters Piet Mondrian (1872-1944), Bart Anthony van der Leek (1876-1958), and Vilmos Huszár (1884-1931), the architect Jacobus Johannes Pieter Oud (1890-1963), and others. Working in an abstract geometric style, De Stijl artists sought universal laws of balance and harmony for art, which could then be a prototype for a new social order.

Mondrian's paintings are the wellspring from which De Stijl's philosophy and visual forms developed. By 1911 Mondrian had moved from traditional landscape painting to a symbolic style influenced by Van Gogh that expressed the forces of nature. It was then that he first saw cubist paintings. In early 1912 he relocated to Paris and began to introduce the vocabulary of cubism into his work. Over the next few years, Mondrian purged his art of all representative elements and moved cubism toward a pure, geometric abstraction. When war broke out in 1914, Mondrian was in Holland, and he remained there during the war.

The philosopher M. H. J. Schoenmakers influenced Mondrian's thinking. Schoenmakers defined the horizontal and the vertical as the two fundamental opposites shaping our world, and called red, yellow, and blue the three principal colors. Mondrian began to paint purely abstract paintings composed of horizontal and vertical lines. He believed the cubists had not accepted the logical consequences of their discoveries; this was the evolution of abstraction toward its ultimate goal, the expression of pure reality. Mondrian believed true reality in visual art "is attained through dynamic movement in equilibrium ... established through the balance of unequal but equivalent oppositions. The clarification of equilibrium through plastic art is of great importance for humanity.... It is the task of art to express a clear vision of reality."

For a time in the late 1910s, paintings and designs by Mondrian, Van der Leek, and Van Doesburg were quite similar. They reduced their visual vocabulary to the use of primary colors (red, yellow, and blue) with neutrals (black, gray, and white), straight horizontal and vertical lines, and flat planes limited to rectangles and squares.

With their prescribed visual vocabulary, De Stijl artists sought an expression of the mathematical structure of the universe and the universal harmony of nature. They were deeply concerned with the spiritual and intellectual climate of their time and wished to express the "general consciousness of their age." They believed the war was expunging an obsolete age, and that science, technology, and political developments would usher in a new era of objectivity and collectivism. This attitude was widespread during World War I, for many European philosophers, scientists, and artists believed prewar values had lost their relevance. De Stijl sought the universal laws that govern visible reality but are hidden by the outward appearance of things. Scientific theory, mechanical production, and the rhythms of the modern city formed from these universal

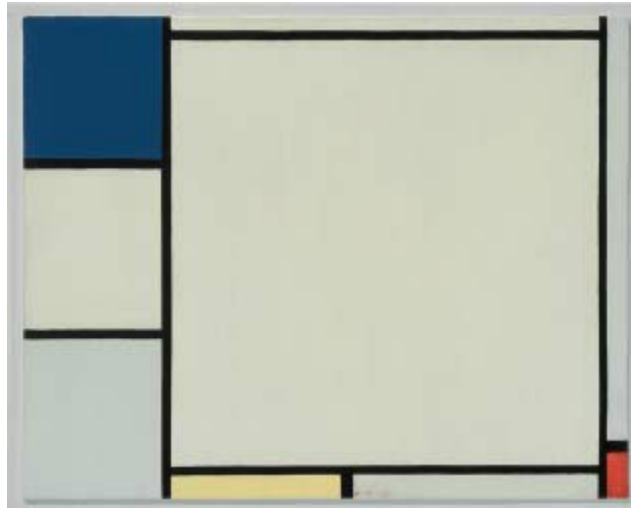
laws.

In the Dutch language, *schoon* means both “pure” and “beautiful.” De Stijl adherents believed beauty arose from the absolute purity of the work. They sought to purify art by banning naturalistic representation, external values, and subjective expression. The content of their work was to be universal harmony, the order that pervades the universe. Mondrian produced a body of paintings of incomparable spiritual and formal quality. His compositions of asymmetrical balance, with tension between elements, achieved absolute harmony ([Fig. 15-40](#)). The implications for modern design proved to be immense.

A 1925 cover ([Fig. 15-41](#)) by Van Doesburg and Hungarian artist Laszlo Moholy-Nagy (1895-1946) for the former’s book *Grundbegriffe der neuen gestaltenden* (Principles of Modern Design) shows the direct application of the De Stijl vocabulary to graphic design. Even before the movement formed, Van der Leek had used flat, geometric shapes of pure color and created graphic designs with flat color images and simple black bars organizing the space ([Figs. 15-42](#) and [15-43](#)).

Van Doesburg applied De Stijl principles to architecture, sculpture, and typography. He edited and published the journal *De Stijl* from 1917 until his death in 1931. Primarily funded with his own limited resources, this publication spread the movement’s theory and philosophy to a larger audience. *De Stijl* advocated the absorption of pure art by applied art. The spirit of art could then permeate society through architectural, product, and graphic design. Under this system, art would not be subjugated to the level of the everyday object; the everyday object (and, through it, everyday life) would be elevated to the level of art. *De Stijl* became a natural vehicle for expressing the movement’s principles in graphic design. Huszár designed a logo for *De Stijl* with letters constructed from an open grid of squares and rectangles ([Fig. 15-44](#)) and also designed some of the early title pages ([Fig. 15-45](#)). In 1921 Van Doesburg developed a new horizontal format ([Figs. 15-46](#) and [15-47](#)) that was used until the last issue, published in 1932. Mondrian stopped contributing articles to the journal in 1924, after Van Doesburg developed his theory of elementarism, which declared the diagonal to be a more dynamic compositional principle than horizontal and vertical construction. This, in effect, brought their collaboration and their friendship to a close.

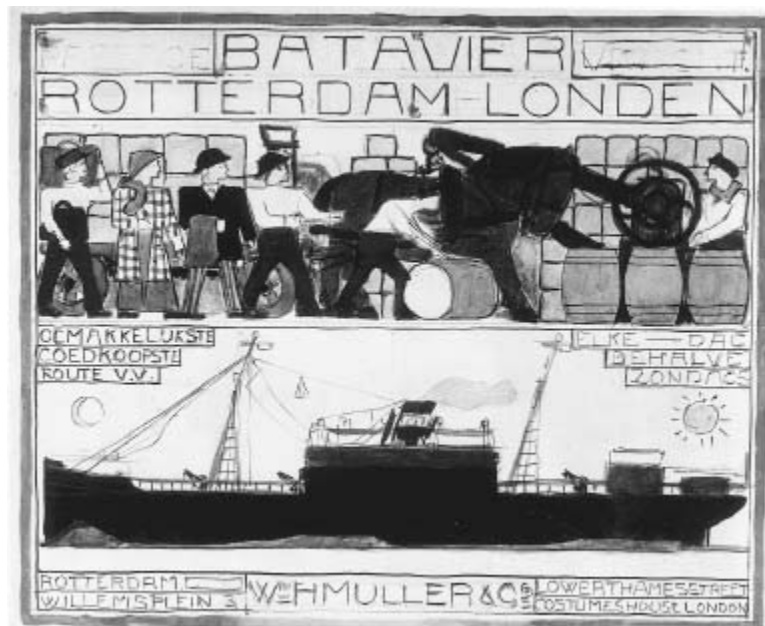




**15-40.** Piet Mondrian, oil on canvas, *Composition with Red, Yellow, and Blue*, 1927. 40 x 50.5 cm



**15-41.** Théo van Doesburg and Laszlo Moholy-Nagy, book cover, 1925. The essence of De Stijl is conveyed. 23 x 18 cm



**15-42.** Bart van der Leck, layout for Batavier Line poster, 1915-16. In a series of preliminary layouts, Van der Leck attempted to bring order to the design by dividing the space into rectangles. This was a radical approach considering the typical travel posters of that time. 69.1 x 101 cm



**15-43.** Bart van der Leck, Batavier Line poster, 1916. Flat pure color and bold horizontal and vertical spatial divisions build the design. Because of World War I, this poster could not be used: the shipping lines between the Netherlands and the United Kingdom were severed. When it was eventually employed during the 1920s the text and colors were changed, infuriating Van der Leck. This example is the second printing of the poster and not the original design of the artist. 72.4

x 108.9 cm



**15-44.** Vilmos Huszár, cover design for *De Stijl*, 1917. Huszár combined his composition with type and Van Doesburg's logo to create a concise rectangle in the center of the page. 26 x 19.1 cm



**15-45.** Vilmos Huszár, title pages for *De Stijl*, 1918. Huszár presented a positive/negative figure/ground study in spatial relationships. Restrained typography marked Apollinaire's death. 26 x 19.1 cm

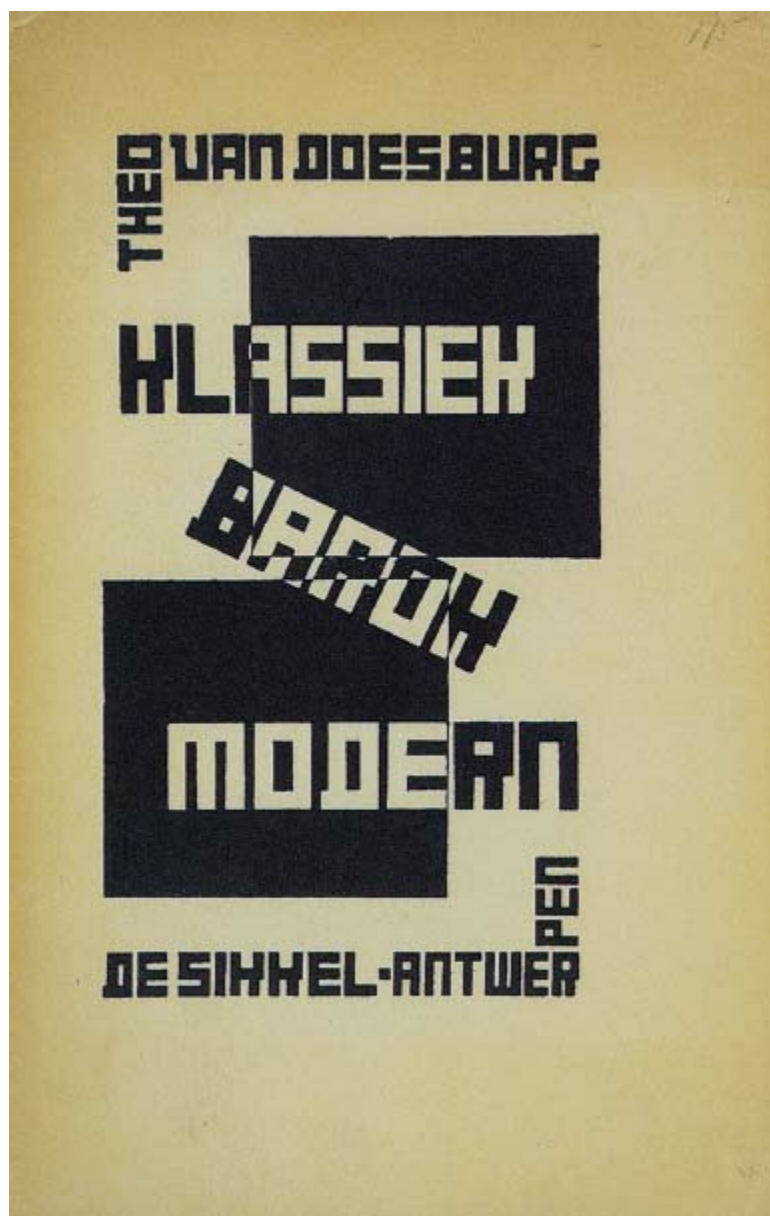


**15-46.** Théo van Doesburg, cover for *De Stijl*, 1922. Type is asymmetrically balanced in the four corners of an implied rectangle. *De Stijl* is combined with the letters *N* and *B*, which indicated *Nieuwe Beelden* (New Images). 21 x 26 cm



**15-47.** Théo van Doesburg, advertisements and announcements from *De Stijl*, 1921. Five messages are unified by a system of open bars and sans-serif typography. 21 x 26 cm





**15-48.** Théo van Doesburg, cover for *Klassiek, Barok, Modern* (Classic, Baroque, Modern), 1920. For this book cover, Van Doesburg used his own letterforms. 22.5 x 14.5 cm



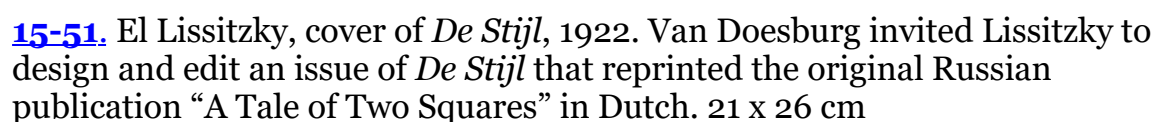
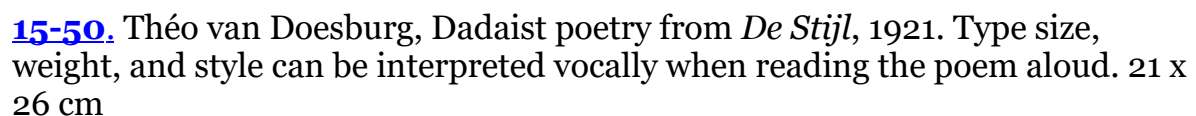
**15-49.** Théo van Doesburg and Kurt Schwitters, “*Kleine Dada Soirée*,” poster, 1922. This poster illustrates the Dada side of Van Doesburg’s artistic personality. 30.2 x 27.9 cm

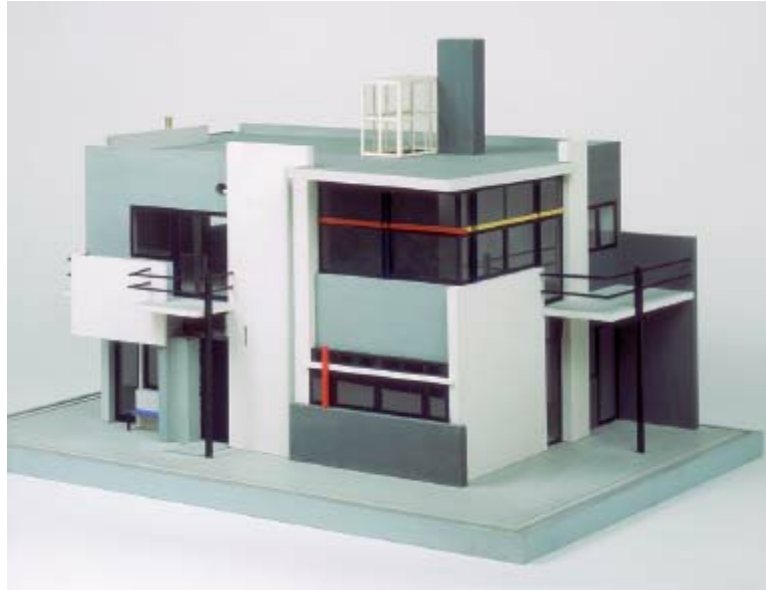
In designs of alphabets and posters, Van Doesburg applied horizontal and vertical structure to letterforms and the overall layout ([Fig. 15-48](#)). Curved lines were eliminated and sans-serif typefaces were favored. Type was often composed in tight rectangular blocks. The square was used as a rigorous module for letterform design. A harmony of form was achieved, but banishing curved and diagonal lines diminished character uniqueness and legibility. Asymmetrically balanced layouts were composed on an open implied grid. Color was used not as an afterthought or decoration but as an important structural element. Red was favored as a second color in printing because, in addition to its graphic power to compete with black, it signified revolution.

Van Doesburg comprehended the liberating potential of Dada and invited Kurt Schwitters to Holland to campaign for it. They collaborated on typographic design projects ([Fig. 15-49](#)), and Van Doesburg explored Dada typography and poetry, which he published in *De Stijl* under the pseudonym I. K. Bonset ([Fig. 15-50](#)). He saw Dada and *De Stijl* as opposite but complementary movements: Dada could destroy the old order, and then *De Stijl* could build a new order on the razed site of prewar culture. In 1922 he convened an International Congress of Constructivists and Dadaists in Weimar. One of the constructivists attending was El Lissitzky, who designed an issue of *De Stijl* ([Fig. 15-51](#)).

In architectural experiments, Van Doesburg constructed planes in space with dynamic asymmetrical relationships. *De Stijl* architectural theory was realized in 1924 when Gerrit Rietveld (1888-1964) designed the celebrated Schroeder House in Utrecht ([Fig. 15-52](#)). This house was so radical that neighbors threw rocks, and the Schroeder children were taunted by their classmates at school.

Because Van Doesburg, with his phenomenal energy and wide-ranging creativity, *was* De Stijl, it is understandable that De Stijl as an organized movement did not survive his death in 1931 at age forty-seven. However, others continued to use its visual vocabulary for many years; for example, Van der Leek's open compositions of forms constructed of horizontal, vertical, and diagonal lines and shapes separated by spatial intervals are found in works ranging from early posters to book designs and illustrations of the 1940s ([Figs. 15-54](#) and [15-55](#)).





**15-52.** Gerrit Rietveld, model for the Schroeder House, Utrecht, 1924. A new architecture is composed of planes in a square.

In 1918, the Dutch architect Wijdeveld initiated the magazine *Wendingen*. It started as a monthly publication devoted to architecture, construction, and ornamentation, but during its thirteen years of existence it represented all sectors of the visual arts. Wijdeveld constructed his letters from existing typographic material and used the same technique in his *Wendingen* covers, stationery designs, and posters. In the design of the *Wendingen* pages, Wijdeveld used solid and heavy borders constructed from right angles, typographic counterparts to the brick architecture of the Amsterdam school. This is amply evident in the design of his covers for the Frank Lloyd Wright issues of *Wendingen* (Fig. 15-56) and his 1929 poster announcing an International Exhibition on Economics at the Stedelijk Museum in Amsterdam (Fig. 15-57). Wijdeveld contributed only four *Wendingen* covers; the others were designed by various architects, sculptors, painters, and designers. The 1922 cover by Lissitzky (Fig. 15-58) and the 1929 cover by Huszár (Fig. 15-59) are striking examples.

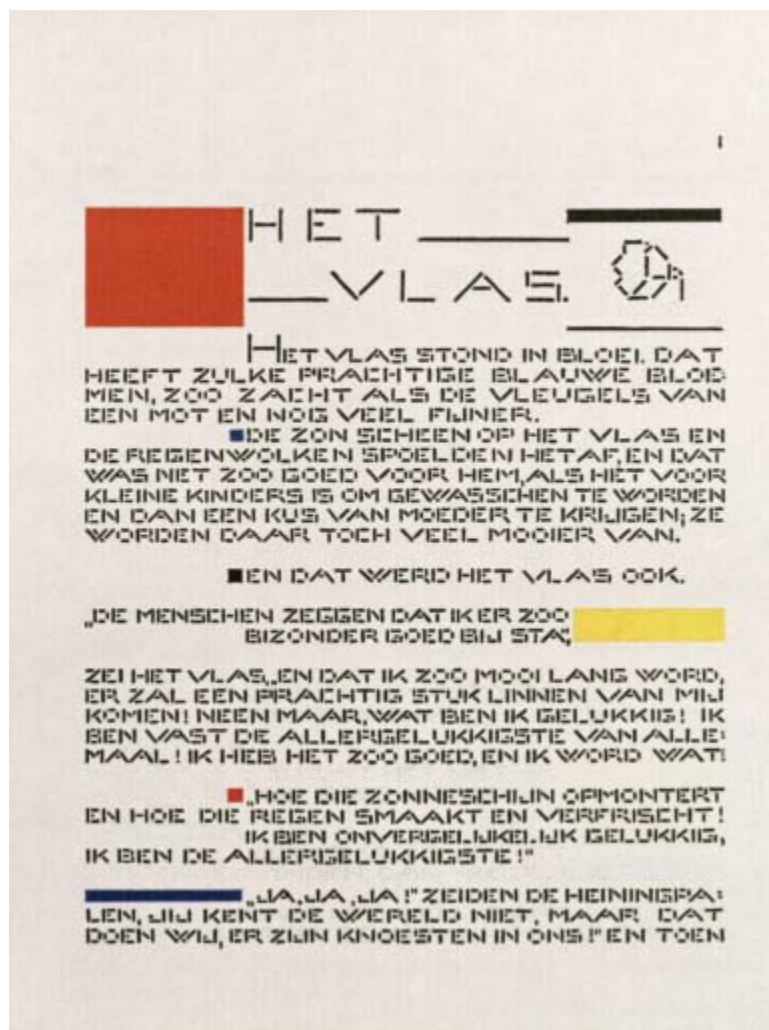




**15-53.** J. J. P. Oud, façade of the Café de Unie, Rotterdam, 1925. Oud successfully resolved problems of structure, signage, and identification. Architectural and graphic forms of contrasting color and scale are ordered into a harmonious balance.



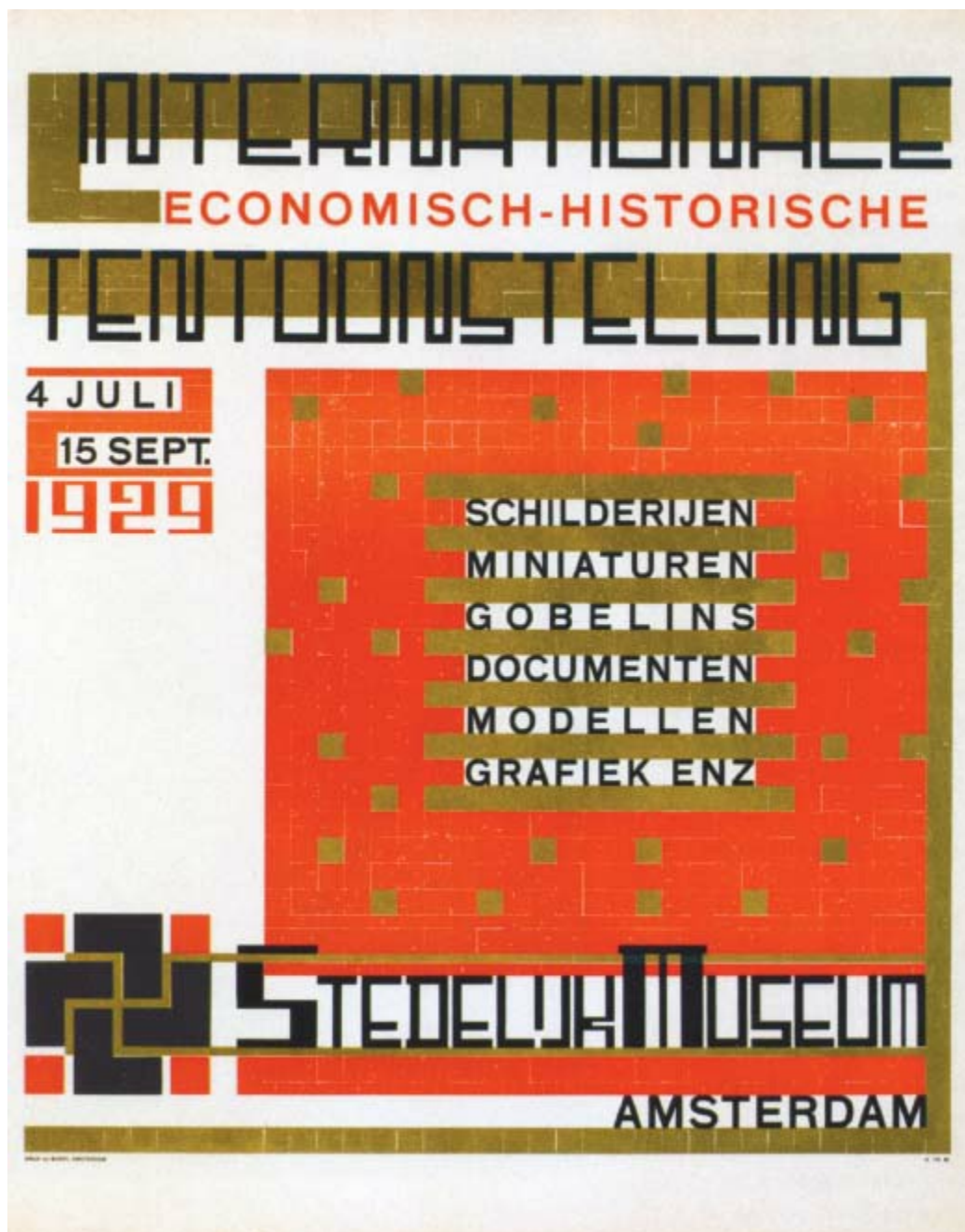
**15-54.** Bart Anthony van der Leek, exhibition poster, 1919. Moored in pictorial art, Van der Leek diverted De Stijl's vocabulary toward elemental images. 83 x 33 cm



**15-55.** Bart Anthony van der Leek, “Het vlas” (The Flax), 1941. This is a page from a children’s story by Hans Christian Andersen. 24.8 x 17.8 cm

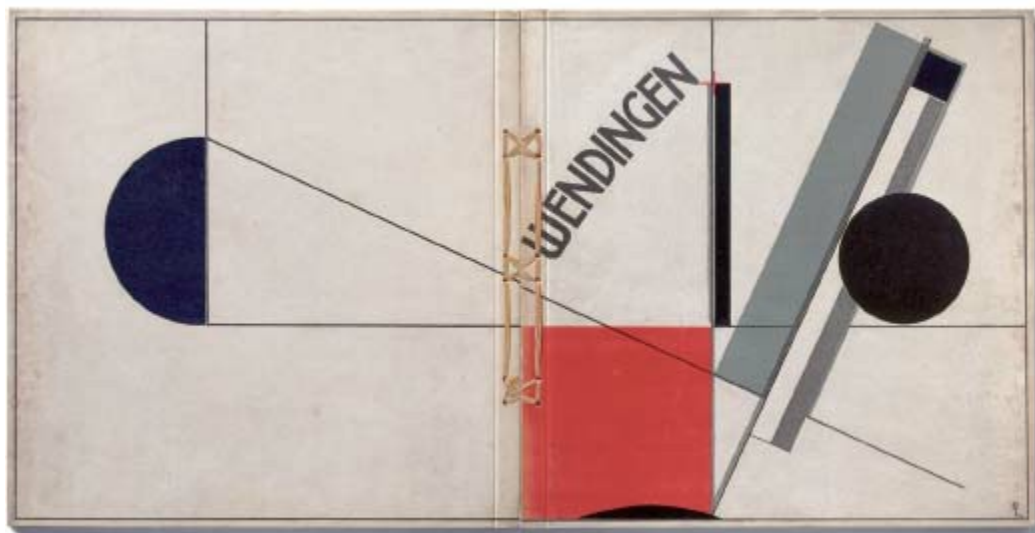


**15-56.** H. T. Wijdeveld, title page for *Wendingen*, no. 7-3, “The Lifework of Frank Lloyd Wright, part IV,” after a design by Frank Lloyd Wright, 1925. 33 x 33 cm

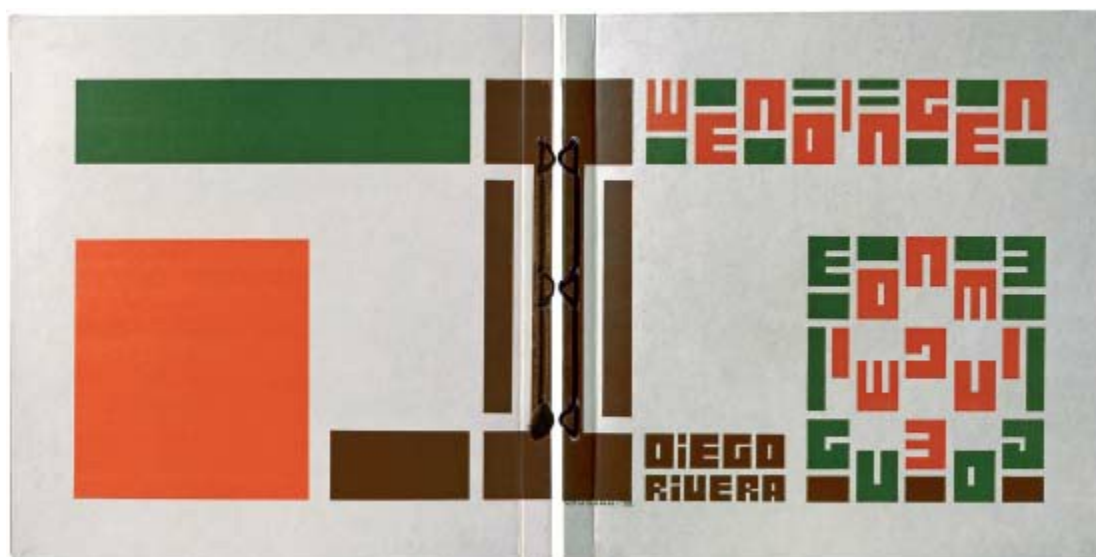


**15-57.** H. T. Wijdeveld, Internationale Economisch-Historische Tentoonstelling (International Economic Historical Exhibition), poster, 1929. This poster reflects the brick architecture of the Amsterdam School. 64.8 x 50.2 cm





**15-58.** El Lissitzky, cover for *Wendingen*, no. 4-1, lithograph after a drawing by El Lissitzky, 1921. Lissitzky came to Germany from Russia at the end of 1921, and there is no indication that he traveled to the Netherlands before the end of 1922. It is possible that Adolf Behne, a close friend of Lissitzky, asked Wijdeveld to give Lissitzky this commission, because of his dire straits at the time. 33 x 33 cm page



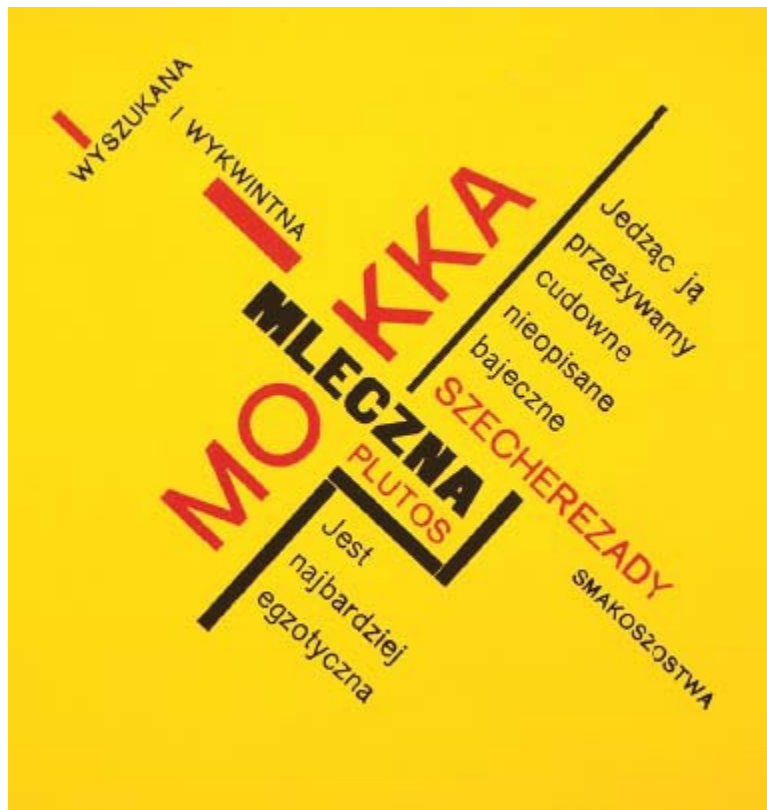
**15-59.** Vilmos Huszár, "Diego Rivera," cover for *Wendingen*, no. 10-3, 1929. The forms on this cover are inspired by Aztec architecture, and the colors are those of the Mexican national flag. 33 x 33 cm page

## The spread of constructivism

During World War I, Russian suprematism and the Dutch De Stijl movements were isolated from one another, yet both groups pushed cubism to a pure geometric art. After the war their ideas were adopted by artists in other countries, including Czechoslovakia, Hungary, and Poland. The Polish designer Henryk Berlewi (1894-1967) was decisively influenced by Lissitzky's 1920 Warsaw lectures. In 1922 and 1923 Berlewi worked in Germany and began to evolve his *mechano-faktura* theory. Believing that modern art was filled with illusionistic pitfalls, he mechanized painting and graphic design ([Fig. 15-60](#)) into a constructed abstraction that abolished any illusion of three dimensions. This was accomplished by mathematical placement of simple geometric forms on a ground. The mechanization of art was seen as an expression of industrial society.



**15-60.** Henryk Berlewi, exhibition poster, 1925. This early application of *mechano-faktura* principles to graphic design is for an exhibition held in a Warsaw automobile showroom. 24.8 x 19.4 cm



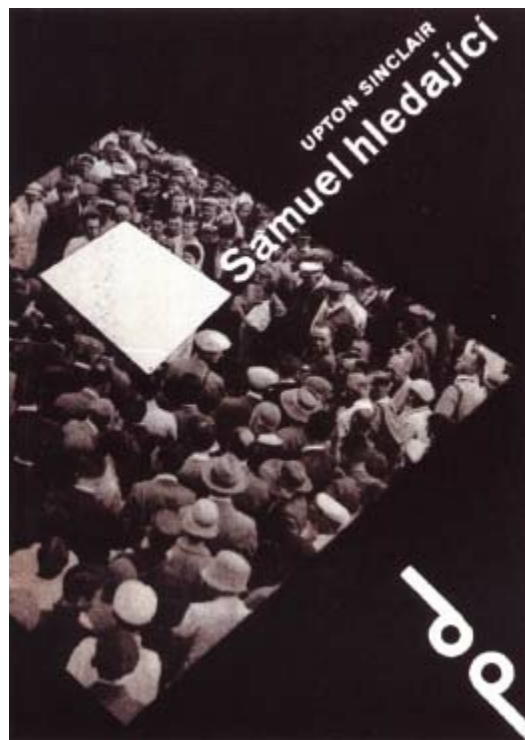
**15-61.** Henryk Berlewi, Plutos Chocolates brochure, page 6, 1925. Copywriter Aleksander Wat collaborated closely with Berlewi to integrate text and form. 21 x 21 cm



**15-62.** Wladyslaw Strzemiński, cover for *Z ponad*, a collection of poems by Julian Przybos, 1930. The cover design is indicative of Strzemiński's background as a constructivist painter. 21.6 x 19.1 cm



**15-63.** Ladislav Sutnar, cover design for *Ženění a vdávání* (Getting Married), one of several whimsical designs for plays by George Bernard Shaw, 1929. The triangle creates a strong focal point, unifies the silhouette figures, and becomes the main structural element in a delicately balanced composition. 19 x 14.2 cm





**15-64.** Ladislav Sutnar, cover design for *Samuel hledající* (Samuel the Seeker), 1931. Sutnar uses photomontage and directional text to create strong composition. 25.2 x 17.8 cm

In 1924 Berlewi joined the futurist poets Aleksander Wat and Stanley Brucz in opening a Warsaw advertising firm called Roklama Mechano. They introduced modern art forms to Polish society in industrial and commercial advertisements. Their brochure stated that advertising design and costs should be governed by the same principles that govern modern industry and the laws of economy. Advertising copy was reorganized for conciseness and impact, and visual layout was adapted to this text ([Fig. 15-61](#)). Berlewi hoped that commercial advertising could become a vehicle for abolishing the division between the artist and society.

Wladyslaw Strzeminski (1893-1952) was also an avid proponent of constructivist page design in Poland. Having studied in Moscow and St. Petersburg, Strzeminski had been involved with Russian constructivism in its early stages. Both a painter and writer on art theory, he worked with experimental typography during the 1920s and founded a modern typography school in Lodz during the early 1930s ([Fig. 15-62](#)).

In Czechoslovakia, Ladislav Sutnar (1897-1976) became the leading supporter and practitioner of functional design. He advocated the constructivist ideal and the application of design principles to every aspect of contemporary life. In addition to graphics, the prolific Prague designer created toys, furniture, silverware, dishes, and fabrics. The publishing house Druzstevni Prace retained Sutnar as design director. His book jackets and editorial designs evinced an organizational simplicity and typographic clarity, giving graphic impact to the communication ([Figs. 15-63 through 15-65](#)).

Karel Teige (1900-51), also from Prague, was initially trained as a painter but early in his career began working in typography and photomontage as an enthusiastic advocate of international modernism. He was an active participant in Devetsil (Nine Forces), a group of avant-garde poets, designers, architects, performance artists, and musicians, and designed many of their publications using what was available in the letterpress printer's type case. Founded in 1920, Devetsil would eventually have as many as eighty members. Teige believed that the untrained practitioner could contribute a fresh and innovative approach to design, and from 1922 until 1938 he designed over one hundred books and periodicals. His constructivist approach involved an expressive use of type, montage, collage, and borrowed clips from silent films ([Figs. 15-66 and 15-67](#)). He was the editor of several avant-garde magazines, including *Disk*, *Zeme sovetu*, *Stavba*, and *ReD*. A social idealist, he believed that good design could help resolve the differences between capitalist America and the communist Soviet Union. After his own country fell to communism in 1948, the new authorities considered him to be too egalitarian and cosmopolitan. They banned him from working as a writer and designer, and he died three years later.

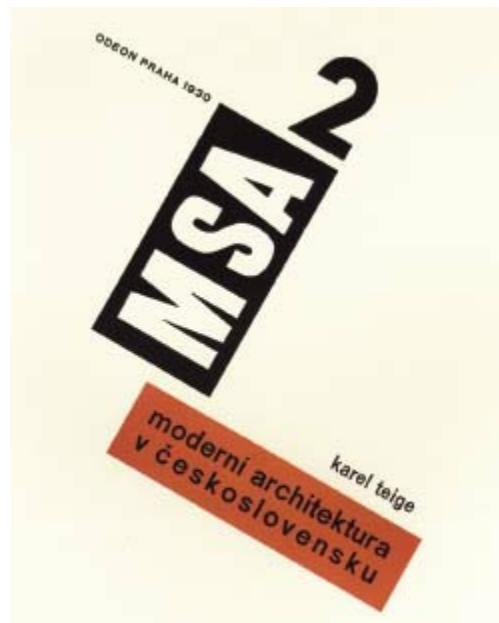


**15-65.** Ladislav Sutnar, cover of *Nejmenší dům* (Minimum Housing), 1931. 19 x 14.2 cm



**15-66.** Karel Teige, cover for *Disk*, no. 1, 1923. *Disk* was one of several avant-

garde publications edited and designed by Teige. 25 x 18.1 cm



**15-67.** Karel Teige, cover for *Moderni architektura v československu* (Modern Czechoslovakian Architecture), 1930. 23 x 19 cm



**15-68.** Laszlo Moholy-Nagy, cover design for *i10*, 1929. The designer saw type as form and texture to be composed with a rectangle, lines, and spatial intervals to achieve dynamic equilibrium. Clarity of communication and harmony of form are achieved. 29.5 x 21 cm



**15-69.** Laszlo Moholy-Nagy, title page spread for *i10*, 1927. The printer was deeply disturbed by this design, with its words running vertically, bold sans-serif type placed into serif text for emphasis, bullets separating paragraphs, and bold bars next to page numbers. 29.5 x 21 cm

In 1919, after completing law studies in Budapest, Hungarian artist Laszlo Moholy-Nagy turned to nonrepresentational painting influenced by Malevich. In 1921 he moved to Berlin, where Lissitzky, Schwitters, and Van Doesburg were frequent visitors to his studio. His design for Arthur Müller Lehning's Amsterdam-based avant-garde publication *i10*—one of the purest examples of De Stijl principles applied to typography—demonstrates the collaboration of constructivism, De Stijl, and Merz. De Stijl member César Domela (1900-92) assisted Moholy-Nagy in the cover design (Fig. 15-68). The printer was initially disturbed by the complete disregard for the rules of typography, as shown in the opening page of the premiere issue (Fig. 15-69), but eventually he came to understand and appreciate the design. (In 1980, *i10* publisher/editor Lehning told Philip B. Meggs that although the *i10* cover is often attributed to Domela, Lehning's recent retrieval of Moholy-Nagy's cover layouts indicates major responsibility should be credited to him.)

The quest for a pure art of visual relationships that began in the Netherlands and Russia remained a major influence for the visual disciplines throughout the twentieth century. One of the dominant directions in graphic design has been the use of geometric construction in organizing the printed page. Malevich and Mondrian used pure line, shape, and color to create a universe of harmoniously ordered, pure relationships. This was seen as a visionary prototype for a new world order. The unification of social and human values, technology, and visual



form became a goal for those who strove for a new architecture and graphic design.

## 16 The Bauhaus and the New Typography



**16-1.** Lyonel Feininger, *Cathedral*, 1919. This woodcut was printed on the title page of the Bauhaus Manifesto. 30.5 × 17.8 cm



**16-2.** Attributed to Johannes Auerbach, first Bauhaus seal, 1919. The style and imagery of this seal—chosen in a student design competition—express the medieval and craft affinities of the early Bauhaus.

“It is obvious,” wrote Aldous Huxley in 1928, “that the machine is here to stay. Whole armies of William Morris and Tolstoy could not now expel it. . . . Let us then exploit [it] to create beauty—a modern beauty, while we are about it.” Ideas from all the advanced art and design movements were explored, combined, and applied to problems of functional design and machine production at a German design school: the Bauhaus (1919-33). Twentieth-century furniture, architecture, product design, and graphics were shaped by the work of its faculty and students, and a modern design aesthetic emerged.

On the eve of world war in 1914, the Belgian art nouveau architect Henri van de Velde, who directed the Weimar Arts and Crafts School, resigned his position to return to Belgium. Thirty-one-year-old Walter Gropius (1883-1969) was one of three possible replacements he recommended to the grand duke of Saxe-Weimar. During the war years the school was closed, and it was not until after the war that Gropius, who had already gained an international reputation for factory designs using glass and steel in new ways, was confirmed as the new director of an institution formed by merging the applied arts-oriented Weimar Arts and Crafts School with a fine arts school, the Weimar Art Academy. Gropius was permitted to name the new school *Das Staatliche Bauhaus* (literally, the State Home for Building). It opened on 12 April 1919, when Germany was in a state of severe ferment. The nation’s catastrophic defeat in “the war to end all wars” had led to economic, political, and cultural strife. The prewar world of the Hohenzollern dynasty was over, and a quest to construct a new social order pervaded all aspects of life.

The Bauhaus Manifesto by Walter Gropius, published in German newspapers in 1919, established the philosophy of the new school:

The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. Today they exist in isolation. . . . Architects, painters, and sculptors must recognize anew the composite character of the building as an entity. . . . The artist is an exalted craftsman. In rare moments of inspiration, moments beyond all control of his will, the

grace of heaven may cause his work to blossom into art. But proficiency in his craft is essential to every artist. Therein lies a source of creative imagination.

1

Recognizing the common roots of both the fine and applied visual arts, Gropius sought a new unity of art and technology as he enlisted a generation of artists in a struggle to solve problems of visual design created by industrialism. It was hoped that the artistically trained designer could “breathe a soul into the dead product of the machine,” for Gropius believed that only the most brilliant ideas were good enough to justify multiplication by industry.

The Bauhaus was the logical consequence of a German concern for design in industrial society that began in the opening years of the century. As discussed in chapter 12, the Deutsche Werkbund worked to elevate standards of design and public taste, attracting architects, artists, public and industry officials, educators, and critics to its ranks. The Werkbund attempted to unify artists and craftsmen with industry in order to elevate the functional and aesthetic qualities of mass production, particularly in low-cost consumer products.

Gropius had served a three-year assistantship in Peter Behrens’s architectural office beginning in 1907. Behrens’s advocacy of a new objectivity and theories of proportion had an impact on the development of the young Gropius’s thinking. Henri van de Velde was also an important influence. During the 1890s, Van de Velde declared the engineer to be the new architect and called for logical design using new technologies and materials of science: reinforced concrete, steel, aluminum, and linoleum.



## The Bauhaus at Weimar

The Bauhaus years in Weimar (1919-24) were intensely visionary and drew inspiration from expressionism (Figs. 16-1 and 16-2). Characterized by the utopian desire to create a new spiritual society, the early Bauhaus sought a new unity of artists and craftsmen to build for the future. Stained glass, wood, and metal workshops were taught by an artist and a craftsman and were organized along medieval *Bauhütte* lines: master, journeyman, and apprentice. The Gothic cathedral represented a realization of people's longing for a spiritual beauty that went beyond utility and need; it symbolized the integration of architecture, sculpture, painting, and crafts. Gropius was deeply interested in architecture's symbolic potential and the possibility of a universal design style as an integrated aspect of society.



**16-3** Johannes Itten and Friedl Dicker (1898-1944), page from *Utopia: Documente der Wirklichkeit* (Utopia: Documents of Reality), 1921. This is a page from an early Bauhaus publication. 32.4 × 23.5 cm



**16-4** Oscar Schlemmer, later Bauhaus seal, 1922. Comparison of the two seals demonstrates how graphic designs express ideas; the later seal connotes the emerging geometric and machine orientation.



**16-5** Joost Schmidt, Bauhaus exhibition poster, 1923. Echoes of cubism, constructivism, and De Stijl provide evidence that the Bauhaus became a vessel in which diverse movements were melded into new design approaches. This poster shows the influence of Oskar Schlemmer, then a master at the Bauhaus. The opening of the exhibition was postponed until August, and two pieces of paper were pasted on with the corrected dates. This example is the unaltered version. 68.6 × 48.3 cm

Advanced and fundamentally different ideas about form, color, and space were integrated into the design vocabulary when the Blue Rider painters Paul Klee

and Wassily Kandinsky joined the staff in 1920 and 1922, respectively. Klee integrated modern visual art with the work of non-Western cultures and children to create drawings and paintings that are charged visual communication (see Fig. 13-51). Kandinsky's belief in the autonomy and spiritual values of color and form had led to the courageous emancipation of his painting from the motif and from representational elements (see Fig. 13-50). At the Bauhaus, no distinction was made between fine and applied art.

The heart of Bauhaus education was the *Vorkurs* (preliminary course), initially established by Johannes Itten (1888-1967) (Fig. 16-3). His goals were to release each student's creative abilities, to develop an understanding of the physical nature of materials, and to teach the fundamental principles of design underlying all visual art. Itten emphasized visual contrasts and the analysis of Old Master paintings. With his methodology of direct experience, he sought to develop perceptual awareness, intellectual abilities, and emotional experience. In 1923 Itten left the Bauhaus because of disagreement about the conduct of this course. The Bauhaus was evolving from a concern for medievalism, expressionism, and handicraft toward more emphasis on rationalism and designing for the machine. Gropius began to consider Itten's mysticism an "otherworldliness" inconsistent with the search for an objective design language capable of overcoming the dangers of past styles and personal taste.



**16-6** Herbert Bayer, cover design, *Staatliches Bauhaus in Weimar, 1919-1923*, 1923. Geometrically constructed letterforms printed in red and blue on a black background are compressed into a square. 25.4 × 24.8 cm



**16-7** Laszlo Moholy-Nagy, title page, *Staatliches Bauhaus in Weimar, 1919-1923*. This page structure is based on a rhythmic series of right angles. Stripes applied to two words create a second spatial plane. 25.4 × 24.8 cm

In 1920 Josef Albers (1888-1976) enrolled in Itten's *Vorkurs*, and in 1923 Gropius asked him to join the faculty. As early as the spring of 1919, Bauhaus teacher Lyonel Feininger (1871-1956) learned about De Stijl and introduced it to the Bauhaus community. The Bauhaus and De Stijl had similar aims. In late 1920 Van Doesburg established contacts with the Bauhaus, and he moved to Weimar the following year. He desired a teaching position, but Gropius believed Van Doesburg was too dogmatic in his insistence on strict geometry and an impersonal style. Gropius opposed creating a Bauhaus style or imposing a style on the students. Nevertheless, even as an outsider, Van Doesburg exerted a strong influence by allowing his home to become a meeting place for Bauhaus students and faculty. He lived in Weimar until 1923, teaching courses in De Stijl philosophy primarily attended by Bauhaus students. Furniture design and typography were especially influenced by De Stijl; this influence among faculty and students probably supported Gropius's efforts to lessen Itten's role.

Continuing conflicts between the Bauhaus and the Thuringian government led the authorities to insist that the Bauhaus mount a major exhibition to demonstrate its accomplishments. By the time the school launched this 1923 exhibition—attended by fifteen thousand people and internationally acclaimed—romantic medievalism and expressionism were being replaced by an applied-design emphasis, causing Gropius to replace the slogan “A Unity of Art and Handicraft” with “Art and Technology, a New Unity.” A new Bauhaus symbol reflected this shift (Fig. **16-4**). The poster designed by Joost Schmidt for this exhibition combines geometric and machine forms (Fig. **16-5**), reflecting the reorientation occurring at the Bauhaus.



## The impact of Laszlo Moholy-Nagy

In this same year, Itten's replacement as head of the preliminary course was the Hungarian constructivist Laszlo Moholy-Nagy. A restless experimenter who studied law before turning to art, Moholy-Nagy explored painting, photography, film, sculpture, and graphic design. New materials such as acrylic resin and plastic, new techniques such as photomontage and the photogram, and visual means including kinetic motion, light, and transparency were encompassed in his wide-ranging investigations. Young and articulate, Moholy-Nagy had a marked influence on the evolution of Bauhaus instruction and philosophy, and he became Gropius's "prime minister" at the Bauhaus as the director pushed for a new unity of art and technology.

Gropius and Moholy-Nagy collaborated as editors for *Staatliches Bauhaus in Weimar, 1919-1923*, the catalogue for the 1923 exhibition. The cover (Fig. [16-6](#)) for this record of the first years was designed by a student, Herbert Bayer, while the interior was designed by Moholy-Nagy (Fig. [16-7](#)). Moholy-Nagy contributed an important statement about typography, describing it as "a tool of communication. It must be communication in its most intense form. The emphasis must be on absolute clarity. . . . Legibility—communication must never be impaired by *a priori* esthetics. Letters must never be forced into a preconceived framework, for instance a square." In graphic design, he advocated "an uninhibited use of all linear directions (therefore not only horizontal articulation). We use all typefaces, type sizes, geometric forms, colors, etc. We want to create a new language of typography whose elasticity, variability, and freshness of typographical composition [are] exclusively dictated by the inner law of expression and the optical effect" (Fig. [16-8](#)).

In 1922 and 1923, Moholy-Nagy ordered three paintings from a sign company. These were executed from his graph-paper layouts in colors selected from the firm's porcelain-enamel color chart, in keeping with his theory that the essence of art and design was the concept, not the execution, and that the two could be separated. Moholy-Nagy acted on this belief beginning in 1929, when he retained an assistant, Gyorgy Kepes (1906-2002), to complete the execution of his commissions. Kepes would later be known as the founder of the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, an association designed to promote creative collaboration between artists and scientists.



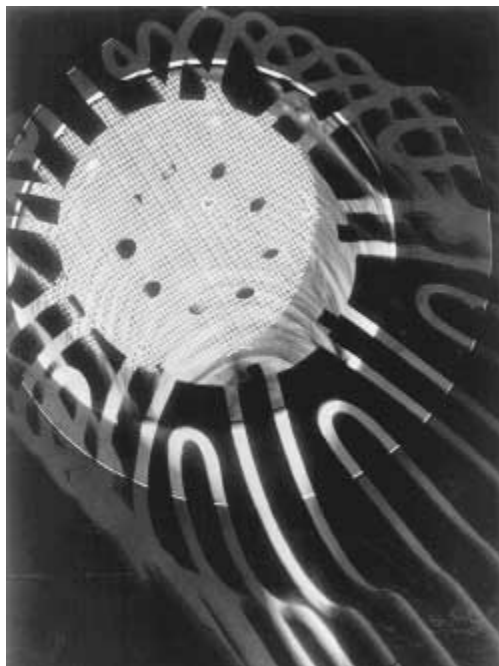
**16-8** Laszlo Moholy-Nagy, proposed title page for *Broom*, 1923. This inventive design for the avant-garde magazine shows how thoroughly Moholy-Nagy understood cubism and Lissitzky. 27 × 18 cm



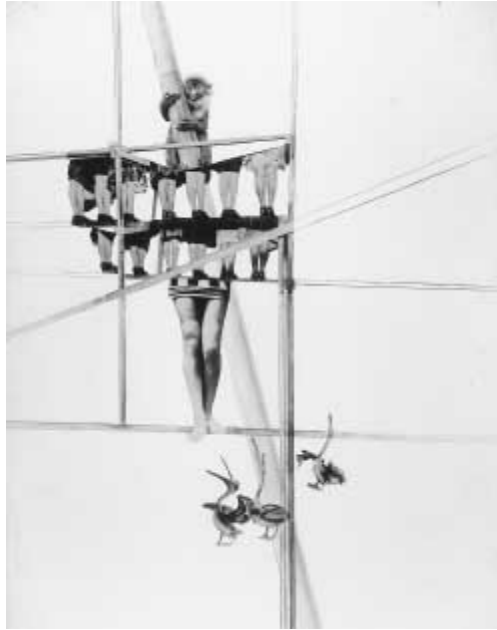
**16-9** Laszlo Moholy-Nagy, “Pneumatik” poster for tires, 1923. Hand-drawn letterforms and a photograph are integrated into an immediate and unified communication. 21.3 × 14.9 cm



**16-10** Laszlo Moholy-Nagy, *Chairs at Margate*, 1935. The juxtaposition of two images creates a contrast of pattern and texture and introduces a process of change into the two-dimensional image. Various sizes



**16-11** Laszlo Moholy-Nagy, photogram, 1922. Light itself becomes a malleable medium for generating design and form. 23.9 × 17.9 cm



**16-12** Laszlo Moholy-Nagy, *The World Foundation*, 1927. In this satirical photoplastic, Moholy-Nagy shows “quack-clacking super-geese [pelicans]” observing “the simplicity of the world constructed as a leg show.” 23.9 × 17.9 cm



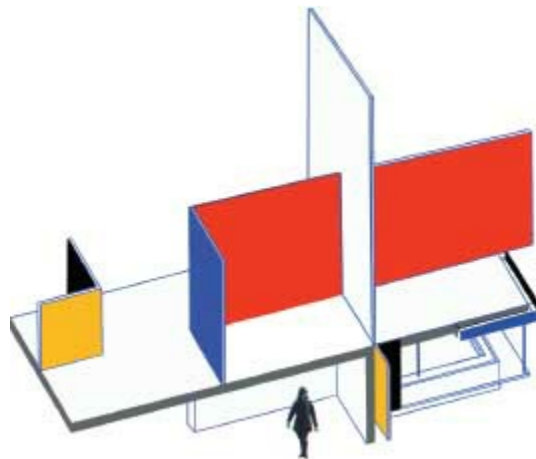
**16-13** Walter Gropius, Dessau Bauhaus building, 1925-26. This architectural landmark has a series of parts—workshop (shown here), classroom, dormitory, and administrative structures—unified into a whole.



**16-14** Herbert Bayer, symbol for the Kraus stained glass workshop, 1923. A square is divided by a horizontal line into two rectangles. The top rectangle has the three-to-five ratio of the golden mean. Each rectangle formed is then divided with a vertical to form a square and a smaller rectangle. A harmony of proportion and balance is achieved by minimal means with the obvious



influence of De Stijl.



**16-15** Herbert Bayer, proposed streetcar station and newsstand, 1924. A concise modular unit, designed for economical mass production, combines an open waiting area, newsstand, and rooftop advertising panels.

Moholy-Nagy's passion for typography and photography inspired a Bauhaus interest in visual communications and led to important experiments in the unification of these two arts. He saw graphic design, particularly the poster, as evolving toward the typophoto. He called this objective integration of word and image to communicate a message with immediacy "the new visual literature." Moholy-Nagy's 1926 "Pneumatik" poster (Fig. **16-9**) is created with tempera and photo collage. In that year, he wrote that photography's objective presentation of facts could free the viewer from depending on another person's interpretation. He saw photography influencing poster design—which demands instantaneous communication—by techniques of enlargement, distortion, dropouts, double exposures, and montage. In typography, he advocated emphatic contrasts and bold use of color. Absolute clarity of communication without preconceived aesthetic notions was stressed.

As a photographer, Moholy-Nagy used the camera as a tool for design. Conventional compositional ideas yielded to unexpected organization, primarily through the use of light (and sometimes shadows) to design the space. The normal viewpoint was replaced by worm's-eye, bird's-eye, extreme close-up, and angled viewpoints. An application of the new language of vision to forms seen in the world characterizes his regular photographic work. Texture, light and dark interplay, and repetition are qualities of such works as *Chairs at Margate* (Fig. **16-10**). In his growing enthusiasm for photography, Moholy-Nagy antagonized the Bauhaus painters by proclaiming the ultimate victory of photography over painting.

In 1922 he began to experiment with photograms; the following year he began to make photomontages, which he called photoplastics. Moholy-Nagy believed the photogram, because it allowed an artist to capture a patterned interplay of light and dark on a sheet of light-sensitive paper without a camera, represented the essence of photography (Fig. **16-11**). The objects he used to create photograms were chosen for their light-modulating properties, and any reference to the objects forming the black, white, and gray patterns or to the

external world vanished in an expression of abstract pattern. Moholy-Nagy saw his photoplastics (Fig. [16-12](#)) not just as the results of a collage technique but as manifestations of a process for arriving at a new expression that could become both more creative and more functional than straightforward imitative photography. Photoplastics could be humorous, visionary, moving, or insightful, and usually had drawn additions, complex associations, and unexpected juxtapositions.

## The Bauhaus at Dessau

Tension between the Bauhaus and the government in Weimar had existed from the beginning; it intensified when a new, more conservative regime came to power and tried to impose unacceptable conditions on the school. On 26 December 1924, the director and masters all signed a letter of resignation, effective 1 April 1925, when their contracts expired. Two weeks later, the students signed a letter to the government informing it that they would leave with the masters. Gropius and Dessau mayor Fritz Hesse negotiated moving the Bauhaus to this small provincial town. In April 1925, some of the equipment was moved with faculty and students from Weimar to Dessau, and work began immediately in temporary facilities. A new building complex was designed and occupied in the fall of 1926 (Fig. [16-13](#)), and the curriculum was reorganized.

During the Dessau period (1925-32) the Bauhaus identity and philosophy came to full fruition. The De Stijl (Fig. [16-14](#)) and constructivist underpinnings were obvious, but the Bauhaus did not merely copy these movements. Rather, it developed clearly understood formal principles that could be applied intelligently to design problems. The Bauhaus Corporation, a business organization, was created to handle the sale of workshop prototypes to industry. Abundant ideas flowed from the Bauhaus to influence twentieth-century life: designs for furniture and other products, functional architecture, environmental spaces (Fig. [16-15](#)), and typography. The masters were now called professors, and the medieval master/journeyman/apprentice system was abandoned.

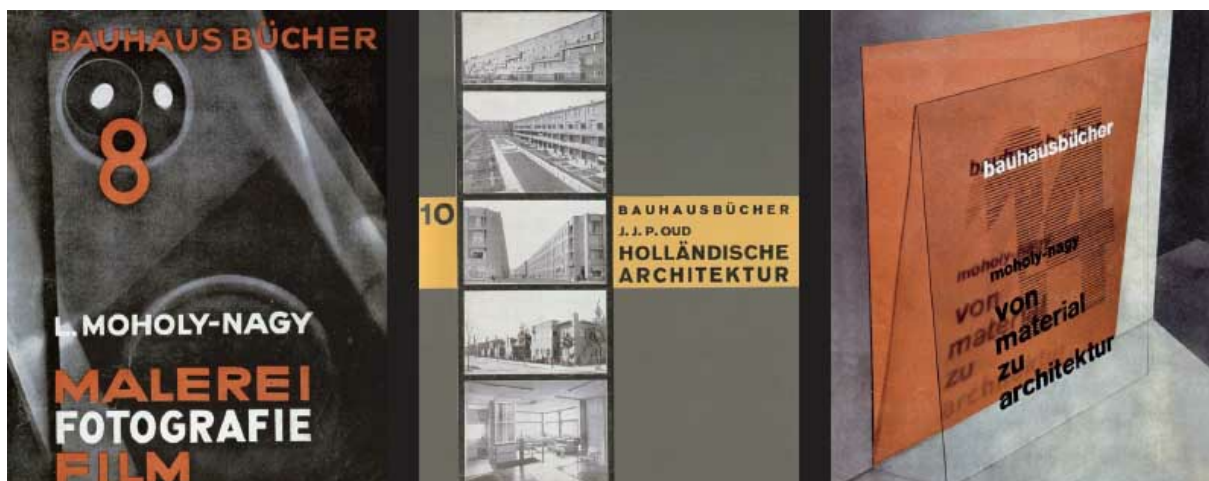


**16-16.** Herbert Bayer, cover for *Bauhaus* magazine, 1928. A page of typography joins the designer's tools and basic geometric forms in a photographic still life. Composed before a camera instead of at a drawing board, this cover achieves a

rare integration of type and image. 29.8 × 22 cm



**16-17.** Laszlo Moholy-Nagy, brochure cover for the series of fourteen Bauhaus books, 1929. Two photoprints of metal type are collaged together to create an unusual spatial configuration. Colored ink is printed on the numeral 14. 14.8 × 21 cm



**16-18.** Laszlo Moholy-Nagy, dust jackets for three Bauhaus books, 1924-30. The jacket for volume 8 is devoted to photography and film; 12 and 14 represent modern architecture. 23 × 18 cm





**16-19.** Herbert Bayer, banknote for the State Bank of Thuringia, 1923. Germany's rampant postwar inflation necessitated large-denomination banknotes. Black type overprints a violet rectangle, lines, and a textural repetition of the denominations. 6.9 × 14 cm



**16-20.** Herbert Bayer, universal alphabet, 1925. This experiment in reducing the alphabet to one set of geometrically constructed characters maximizes differences between letters for greater legibility. The lower letterforms show different weights. Later variations include bold, condensed, typewriter, and handwriting styles. 22.5 × 30.6 cm

In 1926 the Bauhaus was renamed Hochschule für Gestaltung (School for Design), and the influential *Bauhaus* magazine (Fig. 16-16) began publication.

The magazine and a series of fourteen *Bauhausbücher* (Bauhaus books) (Fig. [16-17](#)) became important vehicles for disseminating advanced ideas about art theory and its application to architecture and design. Kandinsky, Klee, Gropius, Mondrian, Moholy-Nagy, and Van Doesburg were editors or authors of volumes in the series. Moholy-Nagy designed twelve of the books and eight of the jackets (Fig. [16-18](#)). Properties of modern architecture were expressed on book 14's jacket by a photograph of typography printed on glass whose shadow falls onto a red plane.

Five former students were appointed professors, including Josef Albers (1888-1976), who taught a systematic preliminary course investigating the constructive qualities of materials; Marcel Breuer (1902-81), the head of the furniture workshop, who invented tubular-steel furniture; and Herbert Bayer (1900-85), who became professor of the newly added typography and graphic design workshop. In Weimar, Gropius had observed Bayer's interest in graphics and encouraged it with periodic assignments (Fig. [16-19](#)). Clearly, Bayer's typographic preoccupation preceded the move to Dessau. Bayer's teaching method was informal, and he mainly supervised students' work on actual design assignments arranged by the school.

In addition to soliciting printing orders from Dessau businesses to help balance the Bauhaus budget, Bayer's workshop made striking typographic design innovations along functional and constructivist lines. Sans-serif fonts were used almost exclusively, and Bayer designed a universal type that reduced the alphabet to clear, simple, and rationally constructed forms (Fig. [16-20](#)). This was consistent with Gropius's advocacy of form following function. Bayer omitted capital letters, arguing that the two alphabets (capitals and lowercase) are incompatible in design, with two totally different signs (i.e., capital A and small a) expressing the same spoken sound. This was a radical departure from the wide use of capital letters in German texts. He experimented with flush-left, ragged-right typesetting without justification, which is the squaring or flushing of both left and right edges of a type column by adding word or letter spacing. Extreme contrasts of type size and weight were used to establish a visual hierarchy of emphasis determined by an objective assessment of the relative importance of the words. Bars, rules, points, and squares were used to subdivide the space, unify diverse elements, lead the viewer's eye across a page, and call attention to important elements. Elementary forms and the use of black with one bright, pure hue were favored. Open composition on an implied grid and a system of sizes for type, rules, and pictorial images brought unity to the designs. Dynamic composition with strong horizontals and verticals (and, on occasion, diagonals) characterize Bayer's Bauhaus period.

These properties are clearly seen in Bayer's poster for Kandinsky's sixtieth birthday exhibition (Fig. [16-21](#)). A visual hierarchy developed from a careful analysis of content, permitting a functional sequence of information. Careful horizontal and vertical alignments were made, and then the entire contents were rotated diagonally to achieve a dynamic yet balanced architectural structure. With the text controlled by a seven-column grid, Bayer's poster for a 1927 exhibition of European arts and crafts is even more architectural in its organization (Fig. [16-22](#)).

## The final years of the Bauhaus

In 1928 Walter Gropius resigned his post to resume private architectural practice. At the same time, Bayer and Moholy-Nagy both left for Berlin, where graphic design and typography figured prominently in the activities of each. Former student Joost Schmidt (1893-1948) followed Bayer as professor of the typography and graphic-design workshop. He moved away from strict constructivist ideas and stocked the workshop with a larger variety of type fonts. Exhibition design (Fig. 16-23) was outstanding under Schmidt, who brought unity to this form through standardized panels and grid-system organization. The directorship of the Bauhaus was assumed by Hannes Meyer (1889-1954), a Swiss architect with strong socialist beliefs, who had been hired to set up the architectural program in 1927. By 1930 conflicts with the municipal authorities forced Meyer's resignation. Ludwig Mies van der Rohe (1886-1969), a prominent Berlin architect whose design dictum "less is more" became a major tenet of twentieth-century design, became director.



**16-21** Herbert Bayer, exhibition poster on the occasion of Kandinsky's sixtieth birthday, 1926. Type and image are arranged in a functional progression of size and weight from the most important information to supporting details. 48.3 × 63.5 cm



**16-22** Herbert Bayer, exhibition poster for *Europäisches Kunstgewerbe 1927* (European Arts and Crafts 1927). Bayer used a modular grid to subtly create a dynamic composition. 87.6 × 58.1 cm



**16-23** Joost Schmidt, *Bauhaus* magazine cover, 1929. This format allows effective use of varying image size and shape in the lower two-thirds of the cover. 29.8 × 22 cm

In 1931 the Nazi party dominated the Dessau City Council; it canceled Bauhaus



faculty contracts in 1932. Mies van der Rohe tried to run the Bauhaus from an empty telephone factory in Berlin-Steglitz, but despite his promise to keep the school politically impartial, Nazi harassment made continuance untenable. The Gestapo demanded the removal of “cultural Bolsheviks” from the school, with Nazi sympathizers as replacements. The faculty voted to dissolve the Bauhaus, and it closed on 10 August 1933, with a notice to students that faculty would be available for consultation if needed. Thus ended one of the most important design schools of the twentieth century. The growing cloud of Nazi persecution led many Bauhaus faculty members to join the flight of intellectuals and artists to America. By 1937 Gropius and Marcel Breuer were teaching architecture at Harvard University, and Moholy-Nagy established the New Bauhaus (now the Institute of Design) in Chicago. A year later, Herbert Bayer began the American phase of his design career. Josef Albers taught at Black Mountain College in North Carolina before moving to Yale University. This transatlantic exodus influenced the course of American design after World War II.

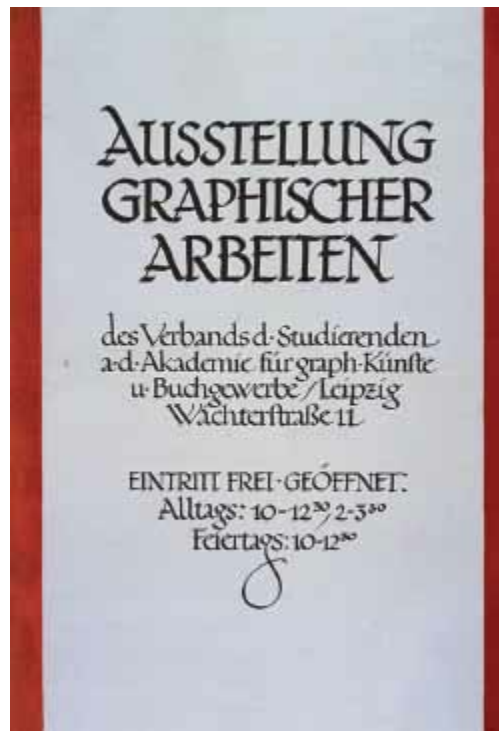
The accomplishments and influences of the Bauhaus transcend its fourteen-year life, thirty-three faculty members, and about 1,250 students. It created a viable, modern design movement spanning architecture, product design, and visual communications. A modernist approach to visual education was developed, and the faculty’s class-preparation and teaching methods made a major contribution to visual theory. In dissolving fine-and applied-art boundaries, the Bauhaus tried to bring art into a close relationship with life by way of design, which was seen as a vehicle for social change and cultural revitalization.

In a 1961 prose poem entitled “homage to gropius,” Herbert Bayer wrote:

for the future the bauhaus gave us assurance in facing the perplexities of work; it gave us the know-how to work. a foundation in the crafts, an invaluable heritage of timeless principles as applied to the creative process. it expressed again that we are not to impose aesthetics on the things we use, to the structures we live in, but that purpose and form must be seen as one. that direction emerges when one considers concrete demands, special conditions, inherent character of a given problem. but never losing perspective that one is, after all, an artist. the bauhaus existed for a short span of time but the potentials, inherent in its principles have only begun to be realized. its sources of design remain forever full of changing possibilities.

## Jan Tschichold and the new typography

Much of the creative innovation in graphic design during the first decades of the twentieth century occurred as part of modern-art movements and at the Bauhaus, but these explorations were often seen and understood only by a limited audience outside the mainstream of society. The person who applied these new approaches to everyday design problems and explained them to a wide audience of printers, typesetters, and designers was Jan Tschichold (1902-74). The son of a designer and sign painter in Leipzig, Germany, Tschichold developed an early interest in calligraphy, studied at the Leipzig Academy, and joined the design staff of Insel Verlag as a traditional calligrapher (Fig. 16-24). In August 1923, twenty-one-year-old Tschichold attended the first Bauhaus exhibition in Weimar and was deeply impressed. He rapidly assimilated the new design concepts of the Bauhaus and the Russian constructivists into his work (Fig. 16-25) and became a practitioner of *die neue Typographie* (the new typography). For the October 1925 issue of *Typographische Mitteilungen* (Typographic Impartations), Tschichold designed a twenty-four-page insert entitled “Elementare Typographie” (Figs. 16-26 through 16-28), which explained and demonstrated asymmetrical typography to printers, typesetters, and designers. It was printed in red and black and featured avant-garde work along with Tschichold’s lucid commentary. Much German printing at this point still used medieval textura and symmetrical layout. Tschichold’s insert was a revelation and generated much enthusiasm for the new approach.



**16-24** Jan Tschichold, poster for a graphic art exhibition, 1919. Symmetry and historical letterforms characterize Tschichold’s youthful work. 68 × 48.5 cm



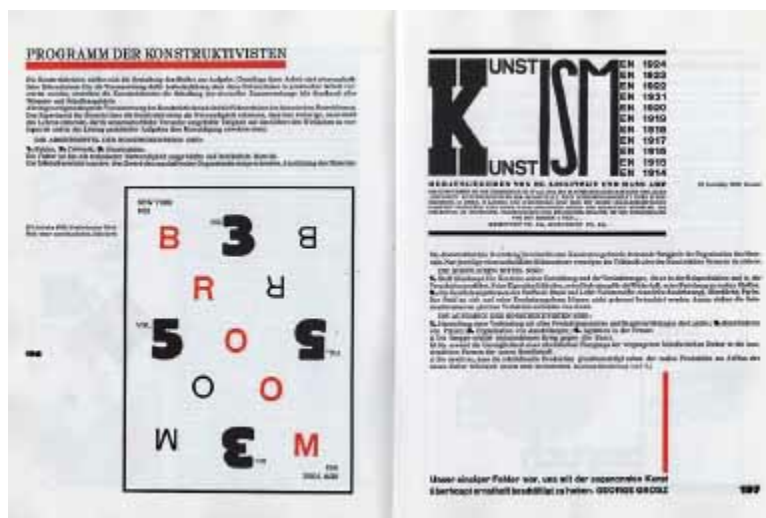
**16-25** Jan Tschichold, display pos-ter for a publisher, 1924. One of Tschichold's earliest attempts to apply modern design principles, printed in black and gold, proclaims, "Books by Philobiblon are available here in Warsaw." 37.7 × 37 cm



**16-26** Jan Tschichold, cover for "Elementare Typographie" insert, 1925. A sparse, open functionalism is achieved. 31 × 23.5 cm



**16-27** Jan Tschichold, pages from “Elementare Typographie,” 1925. Bold rules punctuate the space, and Tschichold’s essay explains the new approach. 31 × 23.5 cm



**16-28** Jan Tschichold, pages from “Elementare Typographie,” 1925. Illustrated by Lissitzky’s work, Russian constructivist design is explained. 31 × 23.5 cm





**16-29** Jan Tschichold, title page for his book *Die neue Typographie*, 1928. This book clearly delineated Tschichold's new approach to typography. 21.3 × 19.6 cm



**16-30** Jan Tschichold, brochure for his book *Die neue Typographie*, 1928. This brochure functions as a remarkable didactic example of the principles Tschichold was advocating and demonstrates that advertising could adhere to sound typographic principles. 28.4 × 21 cm



**16-31** Jan Tschichold, advertisement, 1932. Asymmetrical balance, a grid system, and a sequential progression of type weight and size determined by the words' importance to the overall message are aspects of this design. This was in sharp contrast to the characteristic advertisements of the period.

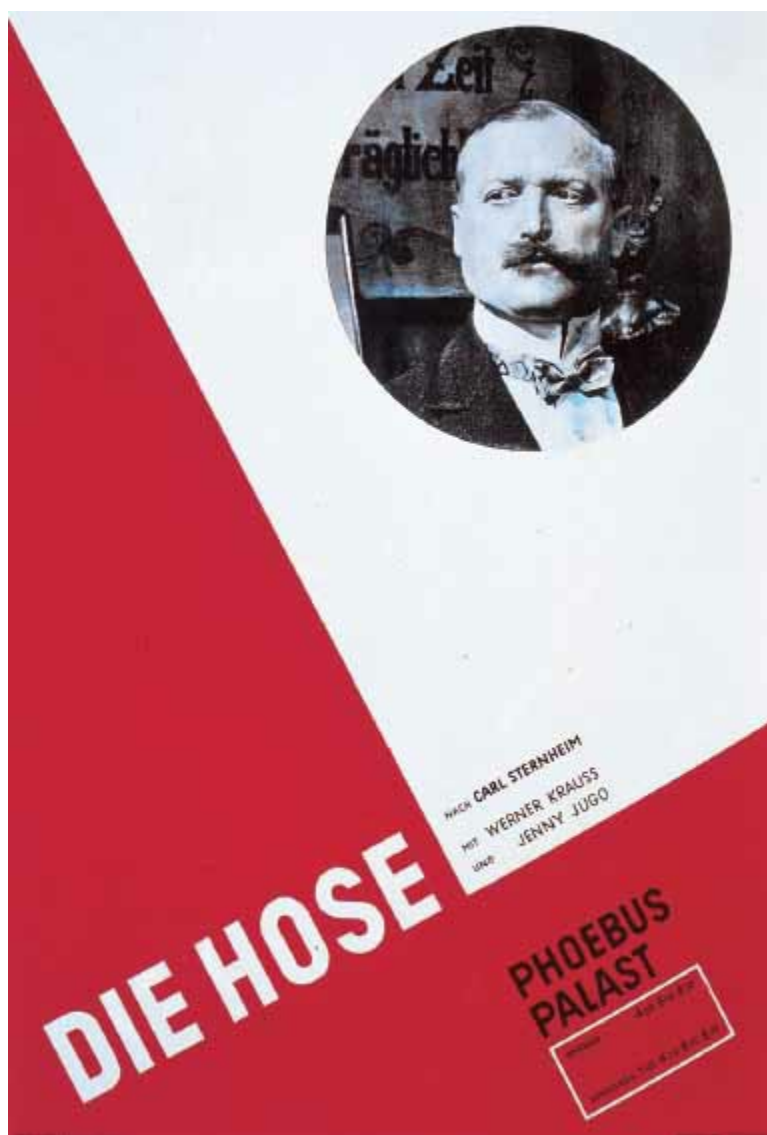
His 1928 book, *Die neue Typographie: Ein Handbuch für Zeitgemäss Schaffende* (*The New Typography: A Handbook for Modern Designers*), vigorously advocated the new ideas. Disgusted with “degenerate typefaces and arrangements,” he sought to wipe the slate clean and find a new asymmetrical typography to express the spirit, life, and visual sensibility of the day (Fig. **16-29**). His objective was functional design by the most straightforward means. Tschichold declared the aim of every typographic work to be the delivery of a message in the shortest, most efficient manner. He emphasized the nature of machine composition and its impact on the design process and product.

Tschichold's brochure for the book illustrates this radical new typography (Fig. **16-30**), which rejected decoration in favor of rational design planned for communicative function. Functionalism, however, is not completely synonymous with the new typography; Tschichold observed that although plain utilitarianism and modern design had much in common, the modern movement sought spiritual content and a beauty more closely bound to the materials used, “but whose horizons lie far beyond.”

A dynamic force should be present in each design, he argued, for type should be set in motion rather than at rest. Symmetrical organization was artificial because it placed pure form before the meaning of the words. Tschichold favored headlines flush to the left margin, with uneven line lengths. He believed a kinetic asymmetrical design of contrasting elements expressed the new age of the machine. Types should be elementary in form without embellishment; thus, sans-serif type, in a range of weights (light, medium, bold, extra-bold, italic) and proportions (condensed, normal, expanded), was declared to be the modern type. Its wide range of value and texture in the black-and-white scale allowed the expressive, abstract image sought by modern design. Stripped of unessential elements, sans-serif type reduced the alphabet to its basic elementary shapes. Designs were based on an underlying horizontal and vertical structure. Spatial intervals were seen as important design elements, with white space given a new role as a structural component. Rules, bars, and boxes were often used for structure, balance, and emphasis. The precision and objectivity of photography were preferred for illustration. Tschichold showed how the modern-art movement could relate to graphic design by synthesizing his practical

understanding of typography and its traditions with the new experiments. The essence of the new typography was clarity, not simply beauty; its goal was to develop form from the functions of the text. Tschichold's own prolific design practice set the standard for the new approach in books, job printing, advertisements (Fig. 16-31), and posters. (Figs. 16-32 through 16-34).

In March 1933, armed Nazis entered Tschichold's flat in Munich and arrested him and his wife. Accused of being a "cultural Bolshevik" and creating "un-German" typography, he was denied a teaching position in Munich. After six weeks of "protective custody" Tschichold was released; he quickly took his wife and four-year-old son to Basel, Switzerland, where he worked primarily as a book designer. In 1935 he published *Typographische Gestaltung* (Typographic Design), in which he expressed his opposition to traditional symmetrical typography. Ironically, he soon began to turn away from the new typography and to use roman, Egyptian, and script styles in his designs. The new typography had been a reaction against the chaos and anarchy in German (and Swiss) typography around 1923, and he felt that it had reached a point where further development was not possible.



**16-32** Jan Tschichold, cinema poster for *Die Hose* (The Trousers), 1927. The space is divided into dynamic red and white planes, with forms aligned and balanced on a diagonal axis. 119.7 × 84.1 cm

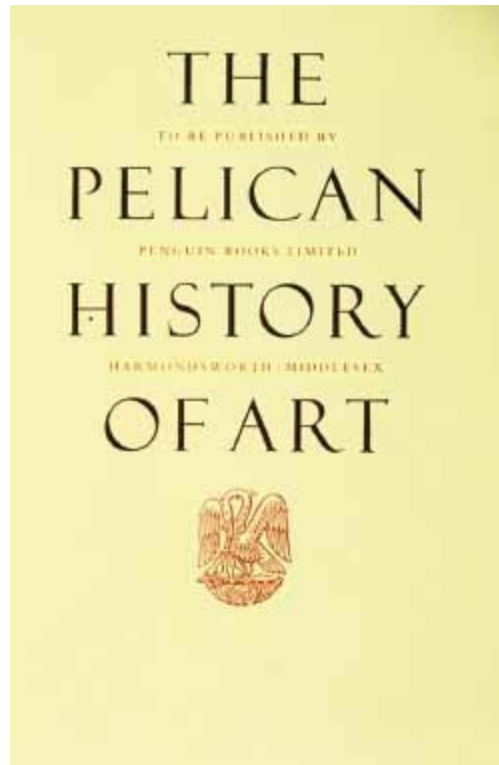


**16-33** Jan Tschichold, exhibition poster for *Der Berufsphotograph* (The Professional Photographer), 1938. One of Tschichold's last works based on the principles of the new typography, this poster uses a photographic negative. 63.5 × 90.5 cm

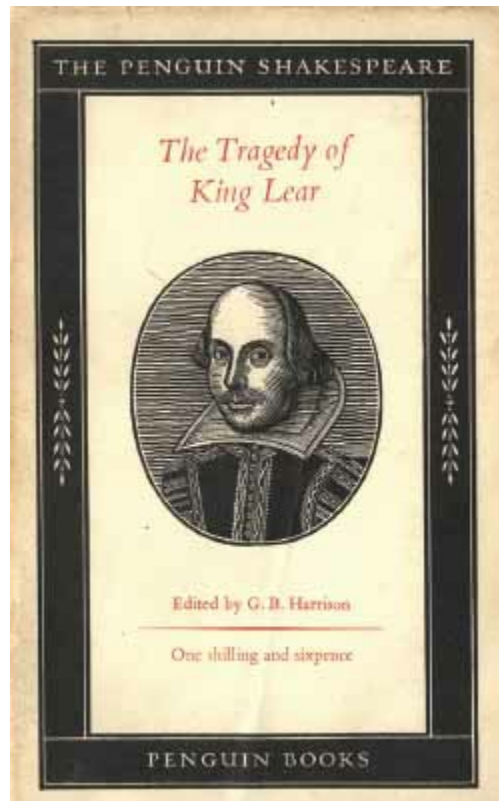




**16-34** Jan Tschichold, exhibition poster for *Konstruktivism* (Constructivism), 1937. Black type and a sand-colored circle are used to achieve an economy of means and perfection of balance appropriate to the subject. This poster is close to the end of Tschichold's adherence to the new typography and represents the pinnacle of his achievement in this area. 90.5 × 63.5 cm



**16-35** Jan Tschichold, brochure cover for *The Pelican History of Art*, 1947. The classical symmetry of this design has a power and subtlety rivaling Roman inscriptions and the best work of Baskerville and Bodoni. 30.5 × 24.8 cm



**16-36** Jan Tschichold, paperback book cover, 1950. This series format evokes designs and prints of Shakespeare's era. 18 × 11 cm

In 1946 he wrote that the new typography's "impatient attitude conforms to the German bent for the absolute, and its military will to regulate and its claim to absolute power reflect those fearful components of the German character [that] set loose Hitler's power and the Second World War." Tschichold began to feel that graphic designers should work in a humanist tradition that spans the ages and draws from the knowledge and accomplishments of master typographers of the past. He continued to feel that the new typography was suitable for publicizing industrial products and communication about contemporary painting and architecture, but also believed it was folly to use it for a book of baroque poetry, for example, and he called reading long pages of sans serif "genuine torture." Tschichold's refutation of his previous principles provoked a scathing attack from the Swiss designer Max Bill (1908-94), an earlier devotee. Bill never forgave Tschichold for what he considered an outright betrayal.

During the 1940s, particularly with his work from 1947 to 1949 as a typographer for Penguin Books in London, Tschichold led an international revival of traditional typography (Fig. 16-35). By then he believed designers should draw upon the whole history of design to create solutions expressing content (Fig. 16-36). While much of his later work used symmetrical organization and classical serif typestyles, he advocated freedom of thought and artistic expression. He even endorsed the occasional use of ornamental typography as having "a refreshing effect, like a flower in rocky terrain." He observed that perhaps a person must first lose his freedom (as he had) before he could discover its true value.

Tenacious and uncompromising, Tschichold continued to design and write in Switzerland until his death in 1974. Because he saw the value of the new typography as an attempt at purification, clarity, and simplicity of means, he was able to bring typographic expression to fruition for the twentieth century. His revival of classical typography restored the humanist tradition of book design, and he made an indelible mark on graphic design.

## Typeface design in the first half of the twentieth century

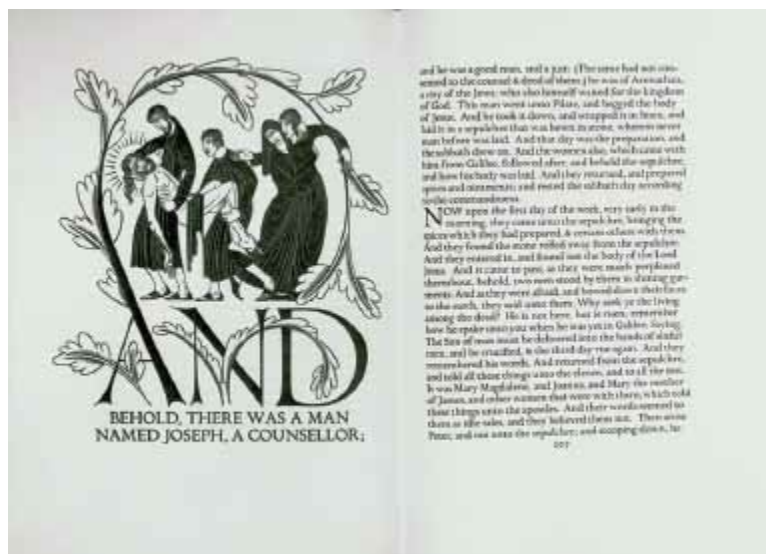
The passion for the new typography created a spate of sans-serif styles during the 1920s. An earlier sans serif, Johnston's Railway Type (see Fig. 12-42), inspired the Gill Sans series (Fig. 16-37), which was designed by Edward Johnston's friend and former student Eric Gill (1882-1940) and issued between 1928 and 1930. This type family, which eventually included fourteen styles, does not have an extremely mechanical appearance because its proportions stem from the roman tradition.

An architectural apprentice dropout tutored by Johnston at the turn of the century, Eric Gill was a complex and colorful figure who defies categorization in the history of graphic design. His activities encompassed stonemasonry, inscription carving for monuments, sculpture, wood engraving, typeface design, lettering, book design, and extensive writing. His 1913 conversion to Catholicism intensified his belief that work has spiritual value and that the artist and craftsman serve a human need for beauty and dignity. Around 1925, in spite of his earlier polemics against machine manufacture, he was persuaded by Stanley Morison (1889-1967) of the Monotype Corporation to accept the challenge of type design. His first type, Perpetua, is an antique roman face inspired by the inscription on Trajan's column but subtly redesigned to accommodate the needs of typesetting and printing. Gill's embrace of historical influences—including the Trajan capitals, letters used in medieval manuscripts and the incunabula, Baskerville, and Caslon—threatened to make him a historicist, but his highly original vision and opinions enabled him to transcend these influences in much of his work. His work for *The Four Gospels* (Fig. 16-38) demonstrates this synthesis of old and new. The Golden Cockerel type that Gill created for this book is a revitalized roman incorporating both Old Style and Transitional qualities. His woodcut illustrations have an archaic, almost medieval quality. However, his total design integration of illustration, capitals, headings, and text into a dynamic whole is strikingly modern.





**16-37** Eric Gill, the Gill Sans type family, 1928-30. This typeface has been widely used, especially in England. Although a sans-serif typeface, the basis for Gill Sans can be traced to Trajan's column and Caroline minuscules. Various sizes



**16-38** Eric Gill, page from *The Four Gospels*, 1931. Descending type sizes, all capitals on opening lines, unjustified right margins, and initial capitals integrated with illustrations are forged into a unified whole. 33.6 × 24.8 cm



**16-39** Paul Renner, Futura typefaces, 1927-30. The extensive range of sizes and weights provided vigorous contrasts for printers and designers who adopted the new typography. Various sizes



**16-40** Rudolf Koch, Kabel light, c. 1928. A series of ads introduced Kabel's range of weights to German designers and printers. Various sizes



**16-41** Stanley Morison (typographic adviser), the *London Times*, 3 October 1932. Even the 120-year-old masthead fell victim to the redesign that introduced Times New Roman. Various sizes

In his highly personal and poetic little volume *Essay on Typography*, Gill first advanced the concept of unequal line lengths in text type. He argued that the uneven word spacing of justified lines posed greater legibility and design problems than the use of equal word spacing and a ragged-right margin. From late 1928 until his death, he worked at Hague and Gill, Printers, using a handpress, hand-set type, handmade paper, and types he designed exclusively for the press. This was not, however, a private press in the Arts and Crafts tradition, for Gill said a private press “prints solely what it chooses to print, whereas a public press prints what its customers demand of it.”

Beginning with Bayer’s universal alphabet (see [Fig. 16-20](#)) and Jakob Erbar’s Erbar typeface from about 1925, many geometrically constructed sans-serif typefaces were designed during the 1920s. Futura ([Fig. 16-39](#)) was designed by Paul Renner (1878-1956) for the Bauer type foundry in Germany. Futura had fifteen alphabets, including four italics and two unusual display fonts, and became the most widely used geometric sans-serif family. As a teacher and designer, Renner fought tirelessly for the notion that designers should not merely preserve their inheritance and pass it on to the next generation unchanged; rather, each generation should try to solve inherited problems and attempt to create a contemporary form true to its own time. Even the mystical medievalist Rudolf Koch (see [Fig. 10-35](#)) designed a very popular geometric sans-serif typeface, Kabel ([Fig. 16-40](#)), which, unlike Futura, was enlivened by unexpected design subtleties.

Morison, typographic adviser to the British Monotype Corporation and the Cambridge University Press, supervised the design of a major twentieth-century newspaper and magazine typeface commissioned by the *Times* of London in 1931. Named Times New Roman ([Fig. 16-41](#)), this typeface—with short ascenders and descenders and sharp, small serifs—was introduced in the 3 October 1932 edition of London’s newspaper of record. The typographic appearance of one of the world’s preeminent newspapers was radically changed overnight, and the traditionally conservative readers warmly applauded the legibility and clarity of the new typeface. Times New Roman became one of the most widely used typefaces of the twentieth century. Its popularity has been attributed to its legibility, handsome visual qualities, and the economy achieved by moderately condensed letterforms. By making the stems and curves slightly

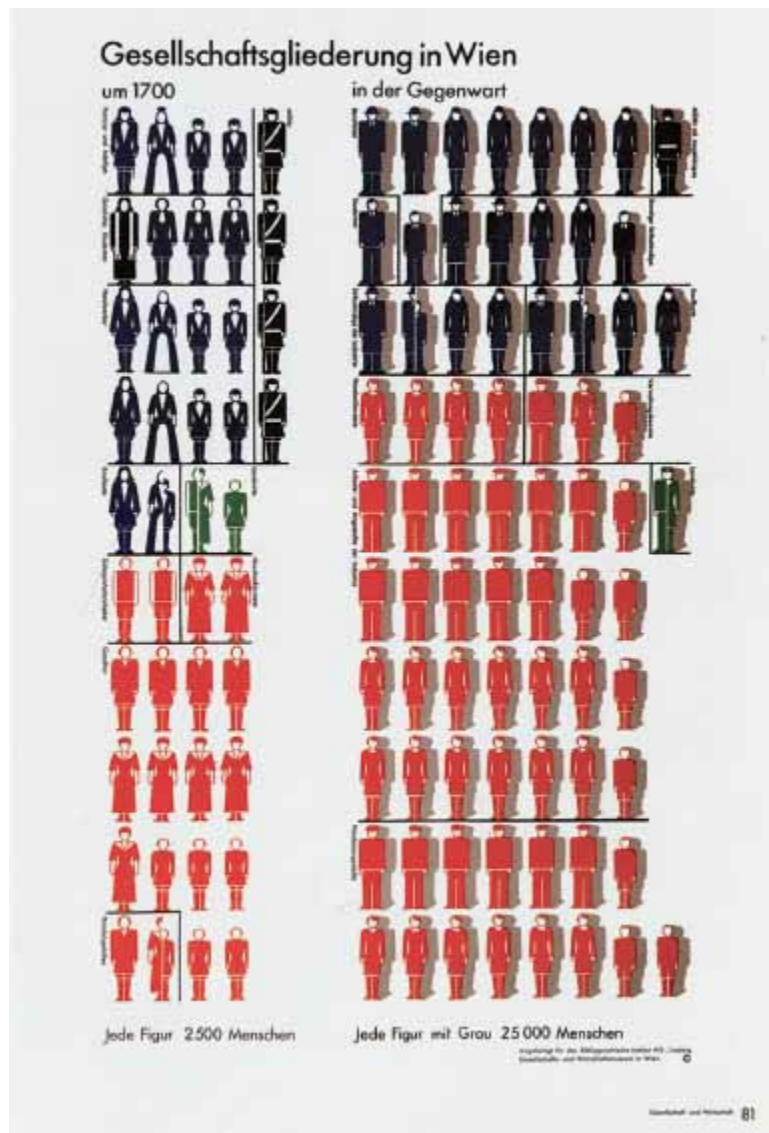
thicker than in most roman-style letterforms, the designers gave Times New Roman a touch of the robust color that is associated with Caslon type.



## The Isotype movement

The important movement toward developing a “world language without words” began in the 1920s, continued into the 1940s, and still has important influences today. The Isotype concept involves the use of elementary pictographs to convey information. The originator of this effort was Vienna sociologist Otto Neurath (1882-1945). As a child, Neurath marveled at the way ideas and factual information could be conveyed by visual means. Egyptian wall frescoes in a Vienna Museum and diagrams and illustrations in his father’s books fired his imagination. Neurath felt that the social and economic changes following World War I demanded clear communication to assist public understanding of important social issues relating to housing, health, and economics. A system of elementary pictographs to present complex data, particularly statistical data, was developed. His charts were completely functional and shorn of decorative qualities. Neurath had ties with the new typography movement, for Tschichold assisted him and his collaborators briefly in the late 1920s, and Renner’s new Futura typeface was adopted for Isotype designs immediately after it became available.

Originally called the Vienna Method, the movement was named Isotype (International System of Typographic Picture Education) after Neurath moved to Holland in 1934. The transformation team, headed by scientist and mathematician Marie Reidermeister (1898-1959), converted verbal and numerical data compiled by statisticians and researchers into layout form. These layouts were handed over to graphic artists for final execution. One problem was the need to produce large quantities of symbols for charts. Initially the pictographs were individually drawn or cut from paper. After woodcut artist Gerd Arntz (1900-88), whose constructivist-inspired prints included archetypal geometric figures, joined the group in 1928, he designed most of the pictographs (Fig. [16-42](#)).



**16-42** Gerd Arntz and Otto Neurath, “Gesellschaftsgliederung in Wien” (Social Stratification in Vienna) chart, 1930. 46 × 31 cm (reproduced in various sizes)



**16-43** Henry C. Beck, map for the London Underground, 1933. By depicting a schematic concept of the subway lines rather than a conventional map, Beck simplified the communication of information for the subway rider. 15.2 × 22.6 cm

Often reduced to as little as one-half centimeter tall, these pictographs were designed to express subtleties such as a drunken man, an unemployed man, or an emigrant man in charts and diagrams. Arntz cut the pictographs on linoleum blocks, after which they were printed on a letterpress and then pasted into the finished artwork. An inventory of 1,140 pictographs was designed by 1940, when the Isotype group fled to England. Pictographs were now duplicated by means of type-high letterpress line blocks. Because of their Germanic background, Neurath and Reidermeister were interned briefly, before being allowed to resume their work in England. In 1942 they were married.

Important among Neurath's many assistants was Rudolf Modley (1906-76), who came to America during the 1930s and established Pictorial Statistics, Inc., which later became the Pictographic Corporation. This organization became the North American branch of the Isotype movement. Modley believed a symbol should follow principles of good design, be effective in both large and small sizes, have unique characteristics to distinguish it from all other symbols, be interesting, function well as a statistical unit for counting, and work in outline or in silhouette.

The Isotype group's contribution to visual communications is the set of conventions they developed to formalize the use of pictorial language. This includes a pictorial syntax (a system of connecting images to create an ordered structure and meaning) and the design of simplified pictographs. The impact of their work on post-World War II graphic design includes research toward the development of universal visual-language systems and the extensive use of pictographs in signage and information systems.

## The prototype for the modern map

The London Underground sponsored a major graphic design innovation when it made a trial printing of a new subway system map (Fig. [16-43](#)) in 1933. Draftsman Henry (Harry) C. Beck (1903-74) submitted an unsolicited design proposal that replaced geographic fidelity with a diagrammatic interpretation. The central portion of the map, showing complex interchanges between routes, was enlarged in proportion to outlying areas. Meandering geographic lines were drawn on a grid of horizontals, verticals, and forty-five-degree diagonals. Bright color coding identified and separated the routes. Although cautious about the value of Beck's proposal, the publicity department printed the trial run and invited public response. When the public found the new map extremely functional, it was developed and employed throughout the system. In preparing the camera-ready art for the first trial printing of his map, Beck hand-lettered over 2,400 characters in Johnston's Railway Type. Beck's development and revisions of the London Underground maps over twenty-seven years made a significant contribution to the visual presentation of diagrams and networks, for his discoveries inspired many variations around the world.



## Independent voices in the Netherlands

In the Netherlands, several designers were influenced by the modern movements and the new typography, but they were very personal and original in their visions. The Dutch designer Piet Zwart (1885-1977) created a synthesis from two apparently contradictory influences: the Dada movement's playful vitality and De Stijl's functionalism and formal clarity. By the time Zwart began graphic design projects at age thirty-six, he had trained as an architect, designed furniture and interiors, and worked in Jan Wils's (1891-1972) architectural office. Zwart's interior designs moved toward functionalism and clarity of form after his communication with De Stijl began in 1919; however, he never joined the movement, because although he agreed with its basic philosophy, he found it too dogmatic and restrictive.

By happenstance, in the early 1920s Zwart received his first typographic commissions (Fig. [16-44](#)) from Laga, a flooring manufacturer. As his work evolved, he rejected both traditional symmetrical layout and De Stijl's insistence on strict horizontals and verticals. After making a rough layout, Zwart ordered words, rules, and symbols from a typesetter and playfully manipulated them on the surface to develop the design. The fluid nature of collage technique joined with a conscious concern for functional communication. Zwart designed the space as a "field of tension" brought alive by rhythmic composition, vigorous contrasts of size and weight, and a dynamic interplay between typographic form and the background page (Fig. [16-45](#)). Zwart's catalogues and 275 advertisements for N. V. Nederlandsche Kabelfabriek (NKF) (Dutch Cable Manufactory) often typographically imply the company's product through extreme contrasts of size and direction (Fig. [16-46](#)). His NKF catalogue designs display a dynamic spatial integration of type and images (Figs. [16-47](#) through [16-49](#)).

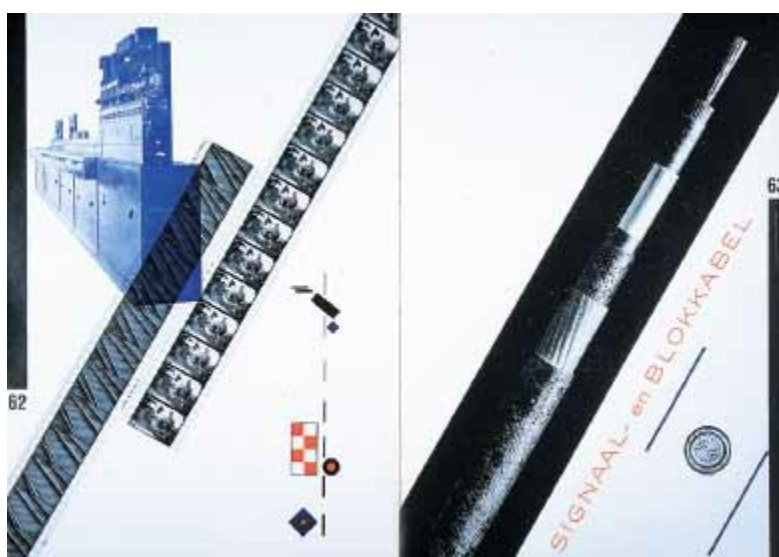


[16-44](#) Piet Zwart, advertisement for the Laga Company, 1923. The influence of De Stijl principles is evident in Zwart's earliest graphics. 7.9 × 11.4 cm

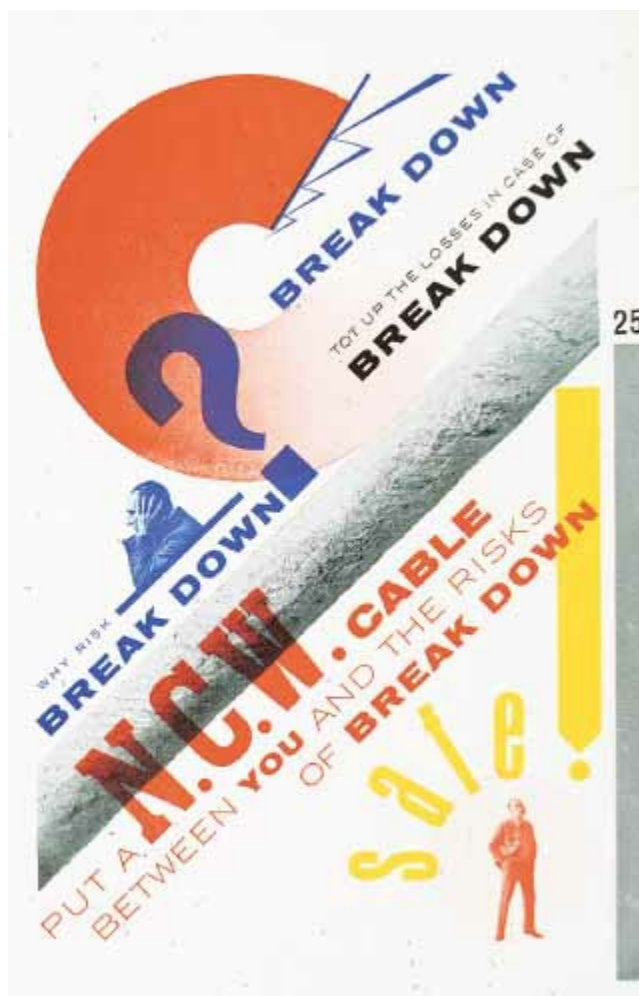




**16-47** Piet Zwart, pages from the NKF cableworks catalogue, 1928. Equilibrium is achieved by a yellow circle balancing a red wedge crossing the blue halftone of the NKF plant. The NKF plant area, overprinted by the red, becomes a purple halftone on a red background. 29.5 × 21 cm



**16-48** Piet Zwart, pages from the NKF cableworks catalogue, 1928. This layout demonstrates Zwart's use of photographs as compositional shapes. 29.5 × 21 cm



**16-49** Piet Zwart, page from the English-language NKF cableworks catalogue, 1926. Repetition and contrast reinforce the verbal message. 29.5 × 21 cm



**16-50** Piet Zwart, personal logo, 1927.

Rejecting the dull grayness of conventional typography, Zwart created dynamic and arresting layouts. He fractured tradition by taking a new look at the material from which graphic designs are made. With no formal training in typography or printing, he was uninhibited by rules and methods of traditional professional practice. The need for typography to be in harmony with its era and available production methods was an important concern for Zwart. Realizing that twentieth-century mass printing made typographic design an important and influential cultural force, he had a strong sense of social responsibility and concern for the reader. Zwart considered the function of time as an aspect of the reader's experience as he planned his page designs; he recognized that twentieth-century citizens were inundated with communications and could not afford the luxury of wading through masses of reading matter. Brief slogans with large letters in bold type and diagonal lines were used to attract the



attention of the reader (Fig. [16-49](#)), who could quickly grasp the main idea or content. Explanatory matter was organized to make it easy to isolate essential information from secondary material.

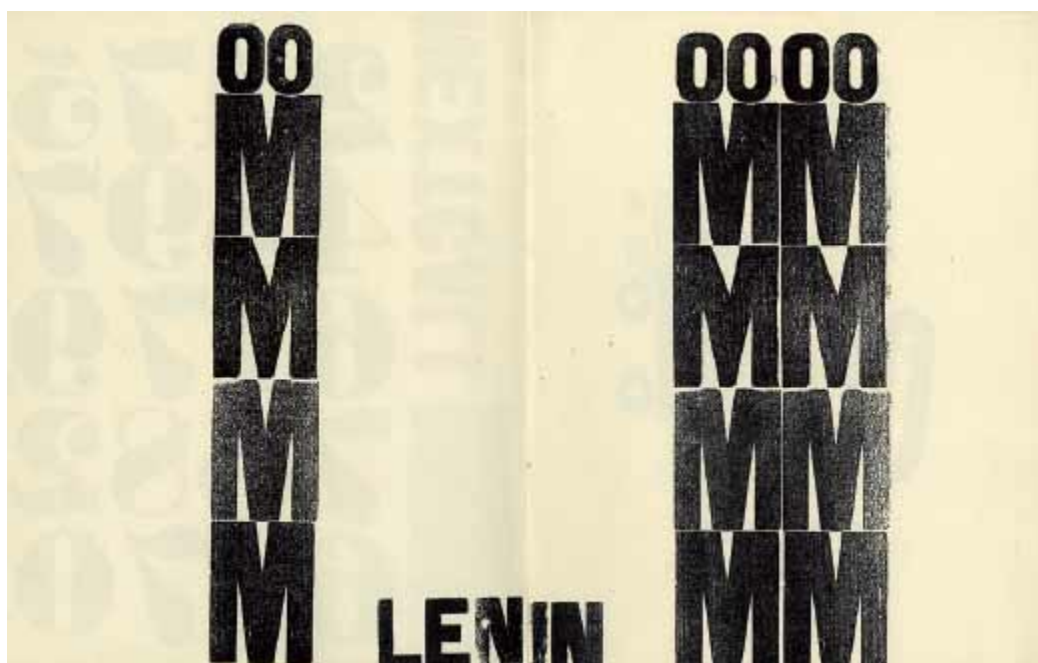
Zwart once dubbed himself a *typotekt*, which expresses his work as both architect and typographic designer and also has a deeper meaning, for it suggests the working process of the new typography. The way that Zwart (as well as Lissitzky, Bayer, and Tschichold) constructed a design from the material of the type case is analogous to the manner in which an architect's design is constructed from glass, steel, and concrete. His personal logo (Fig. [16-50](#)) is a visual and verbal pun, for the Dutch word *zwart* means "black."

The end of 1933 witnessed a change in Zwart's work, as he became more involved with teaching and industrial and interior design. After twelve years of ascendancy in graphic design, he never again attained the level of his earlier achievement, when he ranked among the modern masters of the profession.

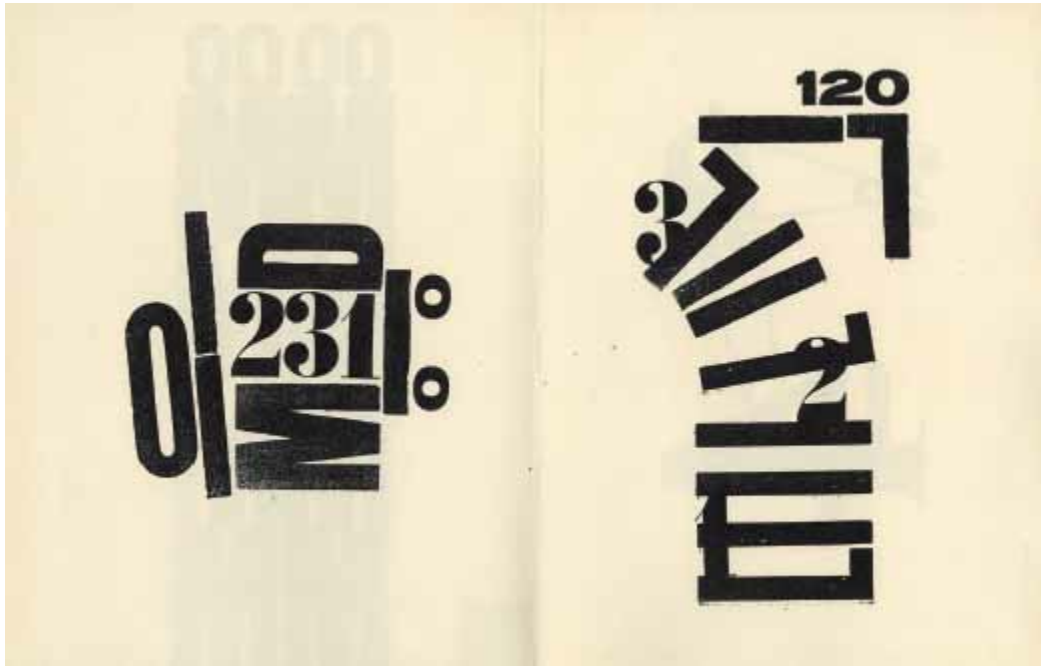
Another Dutch artist, Hendrik N. Werkman (1882-1945) of Groningen, is noted for his experimentation with type, ink, and ink rollers for purely artistic expression. After his large printing company foundered in 1923 as a result of his indifference toward business matters and the economic situation in Europe following World War I, Werkman established a small job-printing firm in an attic space above a warehouse. Beginning in 1923 he used type, rules, printing ink, brayers, and a small press to produce monoprints, which he referred to as *druksels* (prints). In September 1923 he began publication of the *Next Call*, a small magazine of typographic experiments and enigmatic texts that appeared in nine issues until 1926. (Figs. [16-51 through 16-53](#)). The printing press became in effect a palette, as Werkman composed wood type, wood blocks, and even a lock plate from the frame of a door directly on the letterpress bed. Enamored by the letterpress printing process, he took joy in beautiful paper, wood textures, and the unique qualities of each nicked and dented piece of wood type. His process of building a design from ready-made components can be compared to the creative process of the Dadaists, particularly in collage. Like Lissitzky, Werkman explored type as concrete visual form as well as alphabet communication. A few days before the city of Groningen was liberated by the Canadian army in April 1945, Werkman was executed by the Nazis. After his arrest, much of his work was confiscated and taken to the headquarters of the security police, and it was destroyed when the building burned during the fighting.



**16-51** H. N. Werkman, page 1 of the *Next Call*, no. 1, 1923. The impression of a lock plate from the side of a door suggests an uppercase *E*. 27.3 × 21.6 cm



**16-52** H. N. Werkman, pages 2 and 3 of the *Next Call*, no. 4, 1924. Printed to commemorate Lenin soon after his death, the columns of *O*s and *M*s suggest soldiers guarding a casket. 27.3 × 21.6 cm



**16-53** H. N. Werkman, pages 4 and 5 of the *Next Call*, no. 4, 1924. Page 4 represents one of his best-known compositions using wood type. 27.3 × 21.6 cm



**16-54** Paul Schuitema, brochure cover for the Berkel Model Z scales, before 1929. Arrows moving from the large word *ZOO* (meaning “so”) create a double headline: “So clear—every dash 5 grams” and “So small—20 centimeters [wide].” This brochure was printed by letterpress from typographic material assembled on the press bed from Schuitema’s layout. 24.1 × 16.5 cm



**16-55** Paul Schuitema, “Koopt A.N.V.V. Postzegels, *Steunt het werk der Alg. Ned. Ver. Voor Vreemdelingen verkeer, een landsbelang*,” poster, 1932. The text promotes the sale of postage stamps in support of Dutch tourism. 29.2 × 35.2 cm

Another important Dutch graphic constructivist designer from the province of Groningen, Paul Schuitema (1897-1973), was educated as a painter during World War I and then turned to graphic design in the early 1920s. Schuitema’s most important clients were the P. van Berkel Meat Company, the Van Berkel Patent Scale and Cutting Machine Factory, and the printer C. Chevalier, all three based in Rotterdam. He designed the Van Berkel trademark, as well as brochures, advertisements, stationery, and exhibitions. Over the next five years his work for this company would open new vistas in advertising typography (Fig. 16-54). Other clients included the Dutch PTT (Post, Telephone and Telegraph) (Fig. 16-55). He made significant use of overprinting and organized his space with rigorous horizontal, vertical, and diagonal movements. Objective photography was integrated with typography as part of a total structure. For thirty years Schuitema taught at the Koninklijke Academie van Beeldende Kunsten (Royal Academy of Fine Arts) at The Hague, where he inspired several generations of designers.

Willem Sandberg (1897-1984), director of the Stedelijk Museum in Amsterdam from 1945 until 1963, emerged as a highly original practitioner of the new typography after World War II (Fig. 16-56). During the war, while hiding and working for the Resistance, he created his *experimenta typographica*, a series of probing typographic experiments in form and space that was finally published in the mid-1950s (Figs. 16-57 and 16-58) and inspired his later work. Sandberg was an explorer; his text settings were often completely unjustified, and sentence fragments were arranged freely on the page, with ultrabold or delicate script introduced for accent or emphasis. He rejected symmetry and liked bright primary colors and strong contrasts, as well as muted hues and subtle juxtapositions. Crisp sans-serif type was combined with large torn paper collage letterforms with rough edges. Exhibition catalogue text was often printed on coarse brown paper, in contrast to the coated enamel pages



interspersed for halftones.

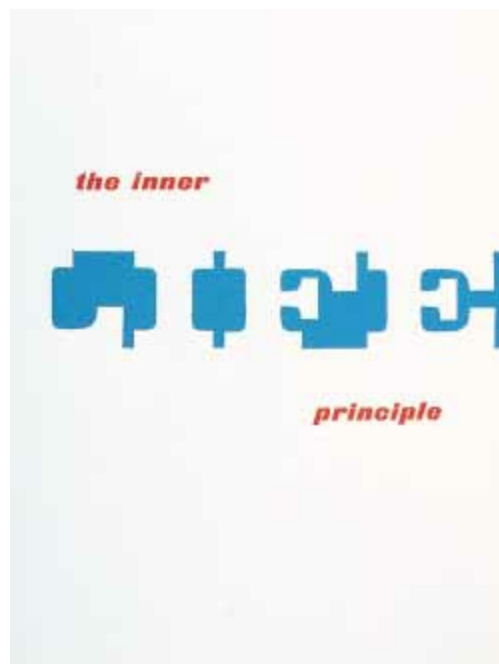
In the *Museum journal voor moderne kunst* (Museum Journal of Modern Art) cover (Fig. [16-59](#)), contrasts of scale, color, and edge are used in a seemingly casual but highly structured layout. The white negative areas around the *m* and *j* interact dynamically with the red letters. The torn edges contrast with the crisp type and sharp-edged blue bar, which has an *E* torn from it. In the 1957 cover for the Stedelijk Museum's library catalogue, the first six letters of the word *bibliotheek* (library) are also made from torn paper, denoting a fascination with serendipity inherited from Werkman. Sandberg's work demonstrates that many of the underlying design ideas of the new typography remained vital after World War II (Fig. [16-60](#)).



**16-56** Willem Sandberg, *Zomertentoonstelling* (Summer Exhibition) poster, 1946. 92 × 61 cm



**16-57** Willem Sandberg, page from *Experimenta typographica*, 1956. To illustrate the utility of jugs, Sandberg transformed the *u* in *Kruges* (jugs) into a vessel filled with blue letters. 22 × 14 cm



**16-58** Willem Sandberg, page from *Experimenta typographica*, 1956. Sandberg's sensitive exploration of the negative space between letterforms became enormously influential with a generation of designers. 22 × 14 cm



**16-59** Willem Sandberg, cover for *Museum journal voor moderne kunst*, 1963. Sandberg designed contrasts between scale (large/small), color (red/blue/white), and edge (torn/sharp). 26 × 19 cm



**16-60** Willem Sandberg, pages from *Nu (Now)*, 1959. 25 × 25 cm

## New approaches to photography

The new typography emphasized objective communication and was concerned with machine production. The camera was seen as a vital tool for image making. Much of the photography used in conjunction with the new typography was straightforward and neutral. The role of photography as a graphic communications tool was expanded by Swiss designer/photographer Herbert Matter (1907-84). While studying painting in Paris under Fernand Léger, Matter became interested in photography and design. In the early 1930s he worked with the Deberny and Peignot type foundry as a photographer and typographic designer; he also assisted A. M. Cassandre in poster design.



**16-61** Herbert Matter, Swiss tourism poster, 1934. Angular forms and linear patterns convey a sense of movement appropriate to winter sports. 102 × 64 cm



At age twenty-five Matter returned to his native Switzerland and began to design posters for the Swiss National Tourist Office. Matter thoroughly understood modernism's new approaches to visual organization and its techniques, such as collage and montage. Like Laszlo Moholy-Nagy, Matter applied this knowledge to photography and graphic design. His posters of the 1930s use montage, dynamic scale changes, and an effective integration of typography and illustration. Photographic images become pictorial symbols removed from their naturalistic environments and linked together in unexpected ways.

Matter pioneered extreme contrasts of scale and the integration of black-and-white photography, signs, and color areas (Fig. [16-61](#)). In his travel poster proclaiming that all roads lead to Switzerland, three levels of photographic information combine in a majestic expression of space (Fig. [16-62](#)). In the foreground, a cobblestone road photographed from ground level thrusts back into the space. Its motion is stopped by a ridge bearing the famous Swiss roadway that twists and winds over the mountains. Finally, a majestic mountain peak soars up against the blue sky. A tourism poster for Pontresina (Fig. [16-63](#)) uses uncommon camera angles and an extreme scale change from the large head to the small skier.

Another Swiss graphic designer showing great expertise in the use of photography in graphic design during the 1930s was Walter Herdeg (1908-95) of Zurich. In publicity materials for Swiss resorts, Herdeg achieved design vitality through the selection and cropping of photographic images. In designs for the St. Moritz ski resort (Fig. [16-64](#)), Herdeg created a graphic unity through the consistent application of a stylized sun symbol and a logotype derived from handwriting. During World War II, Herdeg launched a bimonthly international graphic design magazine entitled *Graphis*. For forty-two years and 246 issues, he published, edited, and designed this publication, which sparked an unprecedented dialogue among graphic designers throughout the world.

The new language of form began in Russia and Holland, crystallized at the Bauhaus, and found one of its most articulate spokesmen in Jan Tschichold. The rational and scientific sensibilities of the twentieth century gained graphic expression. The new typography enabled designers of vision to develop functional and expressive visual communications, and it continued to be an important influence well into the late twentieth century.



**16-62** Herbert Matter, Swiss tourism poster, 1935. The photographic montage has a graphic vigor signifying the spatial experience of mountain height. 104.1 × 83.8 cm



**16-63** Herbert Matter, poster for Pontresina, 1935. High and low camera angles accompany dramatic scale contrasts. 101.6 × 63.81 cm



**16-64** Walter Herdeg, poster for St. Moritz, 1936. Light and shadow create a lively composition conveying the thrills of skiing. St. Moritz's sun trademark becomes part of the photograph. 102 × 64 cm



# NOTES

- <sup>1</sup> Herbert Bayer, Walter Gropius, and Ise Gropius, editors, *Bauhaus, 1919-1928*(Boston: Charles T. Branford, 1959), 14.

## 17 The Modern Movement in America

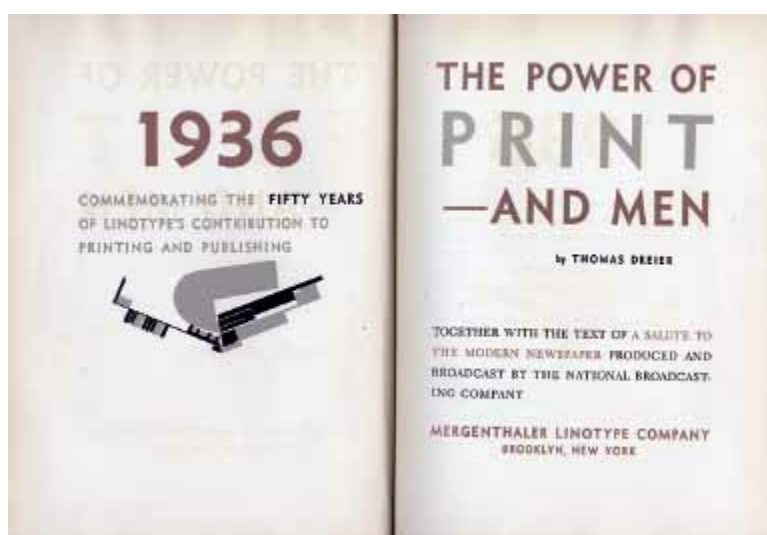
The modern movement did not gain an early foothold in the United States. When the fabled 1913 Armory Show introduced modernism to America, it generated a storm of protest and provoked public rejection of modern art and design. Modernist European design did not become a significant influence in America until the 1930s. As the billboards in a Walker Evans (1903-75) photograph demonstrate ([Fig. 17-1](#)), American graphic design during the 1920s and 1930s was dominated by traditional illustration. However, the modern approach slowly gained ground on several fronts: book design, editorial design for fashion and business magazines catering to affluent audiences, and promotional and corporate graphics.

When Tschichold's "Elementare Typographie" insert was publicized in America, it caused considerable excitement and turmoil. Editors and writers savagely attacked it as "typographic fireworks" and a "typographic revolution" of "insane jugglings of type by a band of crazy, foreign type anarchists." But a small number of American typographers and designers recognized the vitality and functionalism of the new ideas. In 1928 and 1929 new typeface designs, including Futura and Kabel, became available in America, spurring the modern movement forward.

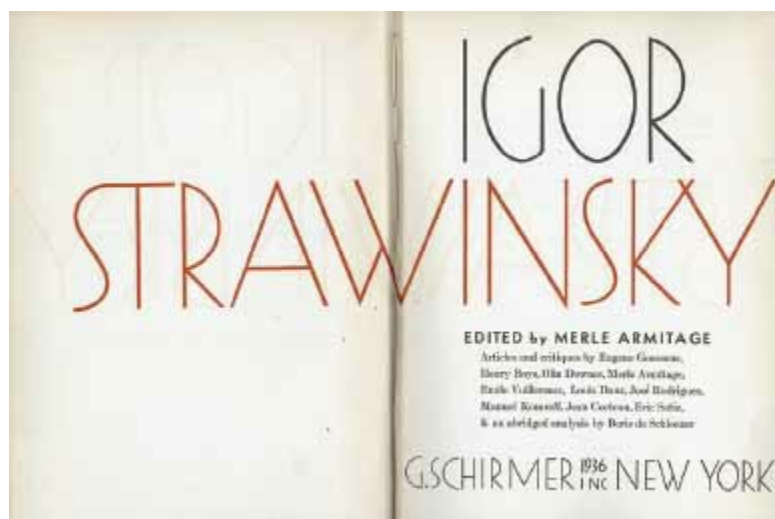
A number of book designers, including William Addison Dwiggins (1880-1956), were transitional designers whose work ranged from the classical tradition of Goudy and Rogers to the new typography of Tschichold. After two decades in advertising design, Dwiggins began designing books for Alfred A. Knopf in 1926. He established Knopf's reputation for excellence in book design, experimenting with uncommon title-page arrangements and two-column book formats. His stenciled ornaments ([Fig. 17-2](#)) combined the sensibility of the cubist collage with the grace of traditional ornament. His eighteen typeface designs for Mergenthaler Linotype include Caledonia (1938), a graceful text face; Electra (1935), a modern design with reduced thick-and-thin contrast; and Metro (1929), Linotype's geometric sans serif designed to compete with Futura and Kabel. Additionally, Dwiggins was a significant critic of the developing profession of which he was a part, and he was very aware of the psychological impact of graphic design on advertising. In his 1922 article "New Kind of Printing Calls for New Design" for the *Boston Evening Transcript* he introduced the term *graphic design*. However, this label was not generally used until the 1940s.



**17-1** Walker Evans, untitled, 1936. Evans's Atlanta photograph contrasting decaying homes and Depression-era movie posters documents a chasm between reality and graphic fantasy.



**17-2** William Addison Dwiggins, title pages from *The Power of Print and Men*, 1936. This title shows Dwiggins's ornaments, his Metro and Electra typefaces, and his passion for subtle color combinations. 25 × 17.5 cm



**17-3** Merle Armitage, title page for *Igor Strawinsky*, edited by Merle Armitage, 1936. Hand-lettered sans-serif capitals by William Stutz dominate Armitage's striking double title page. 20.3 × 15 cm



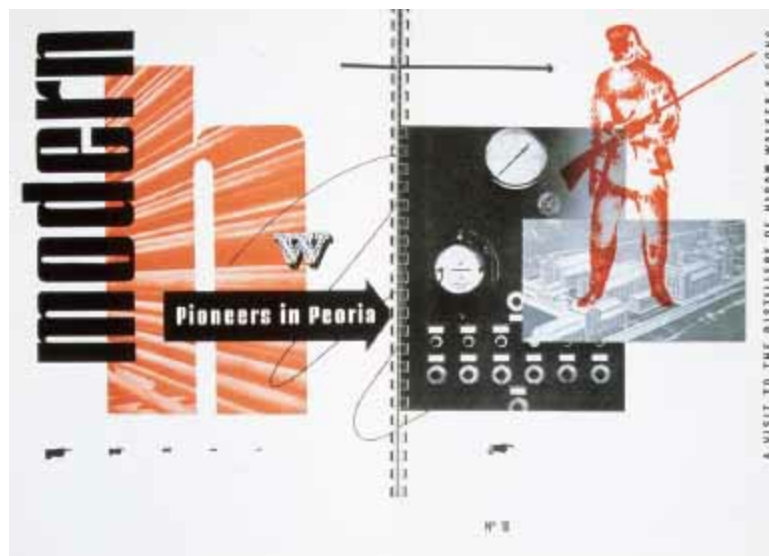
**17-4** Lester Beall, cover for *PM*, 1937. This cover is evidence of Beall's growing interest in European modernism, and the color and diagonal typography suggest the influence of the Bauhaus and constructivism. However, his use of the nineteenth-century typeface on the lower left gives the design its own dimension. This issue contained an article on Beall's own graphic design. 20 × 13.6 cm

Other important book designers of the period include Merle Armitage (1893-1975), whose typographic expressions ranged from Renaissance-inspired designs to books for avant-garde music and dance that helped define the modernist design aesthetic in America ([Fig. 17-3](#)).

Lester Beall (1903-69) was a Kansas City native who moved to Chicago, where he earned an art history degree from the University of Chicago in 1926 and took painting classes at the Chicago Art Institute. Beall was primarily self-taught; his extensive reading and curious intellect formed the basis for his professional development. After gaining experience in the late 1920s and early 1930s as a graphic designer whose work broke with traditional American advertising



layout, Beall moved his studio to New York in 1935. In the challenging social and economic environment of the Depression era, he attempted to develop strong, direct, and exciting visual forms. Beall understood Tschichold's new typography and the Dada movement's random organization, intuitive placement of elements, and use of chance in the creative process (Fig. 17-4). Admiring the strong character and form of nineteenth-century American wood types, Beall delighted in incorporating them into his work during this period. Often, flat planes of color and elementary signs such as arrows were combined with photography, as Beall sought visual contrast and a high level of informational content. The design of Figure 17-5 has strong horizontal movements contrasting with a rhythm of verticals. Images are layered in space; here a transparent illustration of a pioneer overprints two photographs. Beall's posters for the Rural Electrification Administration, a federal agency charged with bringing electricity to the less populated areas of America where close to 80 percent of farms still lacked electricity, were directed toward a part of the population with a rudimentary education; pro-electrification messages were reduced to elemental signs (Fig. 17-6). One poster series combined photomontage with the red and white stripes of the American flag (Fig. 17-7). These designs were so well received that in 1939, Beall's posters were among the first to be displayed at the Museum of Modern Art.



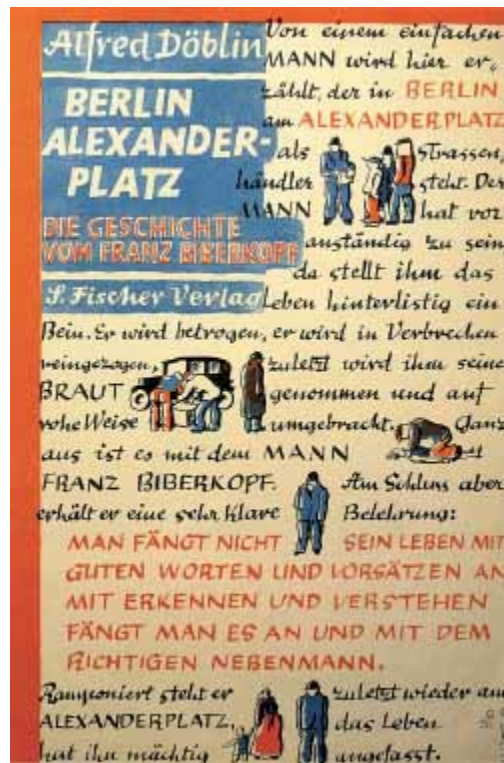
**17-5** Lester Beall, title pages from a promotional brochure, c. 1935. Victorian wood type contrasts with sans-serif type, and photography contrasts with drawing. 35.6 × 27.6 cm



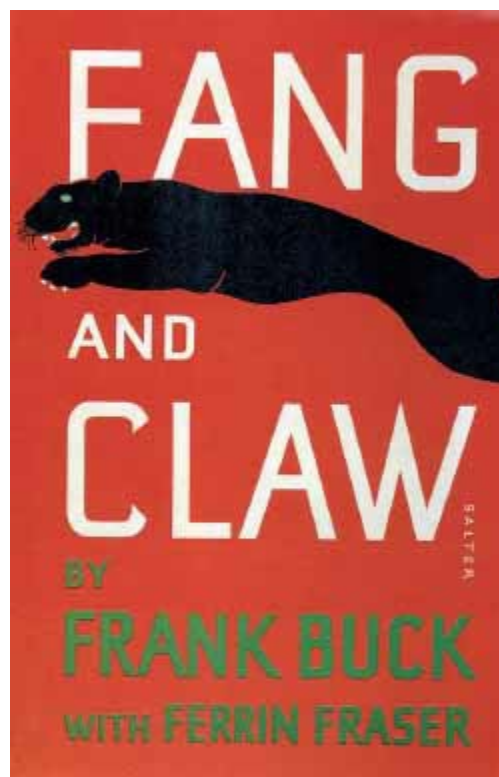
**17-6** Lester Beall, poster for the Rural Electrification Administration, c. 1937. The benefits of electricity were presented through signs understandable to illiterate and semiliterate audiences. 101.6 × 76.2 cm



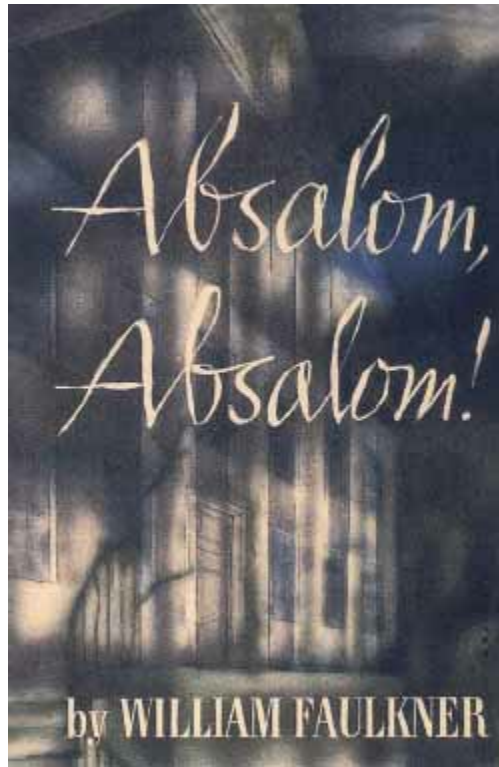
**17-7** Lester Beall, poster for the Rural Electrification Administration, c. 1937. Patriotic graphics and happy farm children imply a rural life improved by government programs. The stripes of the flag are echoed by the wooden fence and imply a bond between farming and the nation. 101.6 × 76.2 cm



**17-8** George Salter, cover design for Alfred Döblin's novel *Berlin Alexanderplatz*, 1929. Salter's skillful blend of calligraphy and illustration made this one of the best-known designs of modern German literature. 20.8 × 13 cm



**17-9** George Salter, cover design for Frank Buck's *Fang and Claw*. The stark uppercase lettering of the title is contrasted with an image of an agile leaping black leopard. 23.2 × 15.2 cm



**17-10** George Salter, cover for William Faulkner's novel *Absalom, Absalom!*, 1936. The humid atmosphere of the deep South is superbly implied by the calligraphy and illustration. Faulkner was especially pleased with the design. 20.3 × 14 cm

In 1951 Beall moved his studio from New York City to his country home in Connecticut. In this new environment, and in response to client and social changes, Beall became increasingly involved in the emerging corporate design movement of the 1950s and 1960s (see chapter 20).



## Immigrants to America

A migration began slowly and reached a peak in the late 1930s, as cultural leaders from Europe, including many graphic designers, came to America. The design language they brought with them, and the changes imposed on their work by their American experience, forms an important phase of the development of American graphic design.

One of the most prominent émigré book designers was Georg Salter (1897-1967). After being barred from freelance employment in Germany because of his Jewish lineage, Salter immigrated to New York in 1934. Between 1922 and 1934 Salter had produced more than 350 book designs for thirty-three different German publishers. Over two-thirds of Salter's commissions were book jackets, which became his trademark. His sensitivity to literary expression made him the ideal artist to capture a book's contents on its cover. As a result, his designs were signature pieces for some of the important literary works of the twentieth century. His design for Alfred Döblin's novel *Berlin Alexanderplatz* (1929) is a triumph from this period ([Fig. 17-8](#)).

Salter was the quintessential hybrid modernist whose versatility drew on calligraphy, photomontage, airbrush scenes, panoramic watercolors, and pen-and-ink drawings. Salter knew that a cover design must entice a potential reader to buy, and to this end his covers from the 1920s and early 1930s awaken visionary images of the works that are typically more suggestive than concrete.

Simon and Schuster gave Salter his first commissions, ten of which appeared in 1935. One of the most striking is the poster-style cover for Frank Buck's *Fang and Claw* ([Fig. 17-9](#)). Among some of Salter's finest color work from the 1930s is the remarkable cover for William Faulkner's novel *Absalom, Absalom!* (Random House, 1936) ([Fig. 17-10](#)), which achieves an eerie effect through the use of airbrush and dynamic lettering to convey a psychological state. Such characteristic lettering expressed uncertainty, fear, and states of emotional disturbance. Salter continued to play a major role in American book design until his death in 1967.

It is a curious coincidence that four individuals who brought European modernism to American graphic design—Erté (born Romain de Tiroff, 1892-1990), Mehmed Fehmy Agha (1896-1978), Alexey Brodovitch (1898-1971), and Alexander Liberman (1912-1999)—were Russian-born, French-educated immigrants who worked in editorial design for fashion magazines.

Erté was a Russian admiral's son, born in Saint Petersburg. After becoming a prominent Paris illustrator and set designer working in the art deco manner, he was signed to an exclusive contract from 1924 until 1937 to design covers and fashion illustrations for *Harper's Bazaar* magazine ([Fig. 17-11](#)).



**17-11** Erté, *Harper's Bazaar* covers, July 1929, March 1934, and November 1936. Erté's covers projected a sophisticated, continental image on the newsstand. 33.6 × 24.8 cm



**17-12** Alexey Brodovitch (art director) and Man Ray (photographer), pages from *Harper's Bazaar*, November 1934. The condensed initial letter *R* on the text page echoes the vertical thrust of the photograph. 32.4 × 24.8 cm

Renowned for his fashion designs, set designs, illustrations, and graphics, Erté became a major proponent of the art deco sensibility. His work combined the stylized drawing of synthetic cubism, an exotic decorativeness, and the elegance of high fashion.

Mehemed Fehmy Agha was the first art director trained in modern design to guide the graphic destiny of a major American periodical. Born to Turkish parents in Ukraine, part of the Russian Empire at the time, Agha studied art in Kiev and received advanced degrees in languages in Paris. After working in Paris as a graphic artist, he moved to Berlin, where in 1928 he met Condé Nast (1873-1942), who had come to close down the unprofitable Berlin edition of *Vogue* magazine and was seeking a new art director for the American *Vogue*. Impressed with Agha's graphics, Nast persuaded him to come to New York as

Carmel Snow (1887-1961) invited Alexey Brodovitch to become art director of the Hearst magazine *Harper's Bazaar*, where he remained from 1934 until 1958. Brodovitch, a Russian who had fought in the czar's cavalry during World War I, immigrated to Paris in 1920 and established himself as a leading contemporary designer there before heading to the United States in 1930. With an affinity for white space and sharp type on clear, open pages, he rethought the approach to editorial design (Figs. [17-12](#) and [17-13](#)). He sought “a musical feeling” in the flow of text and pictures. The rhythmic environment of open space balancing text was energized by the art and photography he commissioned from major European artists, including Henri Cartier-Bresson (1908-2004), Diane Arbus (1923-71), Lisette Model (1901-83), A. M. Cassandre ([Fig. 17-14](#)), Salvador Dalí ([Fig. 17-15](#)), Man Ray, and the Hungarian Martin Munkacsy (1896-1963). He also cultivated the careers of Irving Penn (1917-2009) and Richard Avedon (1923-2004).

[illegible]

**17-13** Alexey Brodovitch, full-page advertisement in *Harper's Bazaar*, 1937. 32.4 × 24.8 cm



**17-14** A. M. Cassandre, cover for *Harper's Bazaar*, October 1938. The eye and the lips imply feminine beauty. 32.4 × 24.8 cm



**17-15** Alexey Brodovitch (art director) and Salvador Dalí (illustrator), pages from *Harper's Bazaar*, October 1938. The forms and texture of the experimental photograph are amplified and complemented by the typographic design. 32.4 × 24.8 cm





**17-16** Alexey Brodovitch (art director) and Martin Munkacsi (photographer), editorial photographic spread from *Harper's Bazaar*, November 1935. Rejecting the conventions of the studio, Munkacsi allowed the natural movements of his models to suggest innovative possibilities. 32.4 × 24.8 cm



**17-17** Alexey Brodovitch (art director) and Richard Avedon (photographer), editorial photographic spread from *Harper's Bazaar*, July 1950. Brodovitch's art direction is clearly seen in the cropping and use of size contrast. 32.4 × 24.8 cm

Brodovitch taught designers how to use photography at his “design laboratory,” initially located at the new art school begun by the Philadelphia Museum of Art and then at the New School in New York City (Fig. 17-17). His cropping, enlargement, and juxtaposition of images and his exquisite selection from contact sheets were all accomplished with extraordinary intuitive judgment (Figs. 17-18 through 17-20). He saw contrast as a dominant tool in editorial design and paid close attention to the graphic movement through the editorial pages of each issue.

Born in Kiev, Ukraine, Alexander Liberman spent his early years in Paris, where he studied at the École des Beaux-Arts. After working for Cassandre he was

hired as a layout designer by the French weekly magazine *Vu* and in 1933 was appointed its art director ([Fig. 17-21](#)). The masthead of *Vu* was designed by Cassandre, and its use of photography was a source of inspiration for *Life* magazine after *Time* founder Henry Luce (1898–1967) bought the rights to its name in 1936. In 1940 Liberman immigrated to the United States, where he joined the design section at Condé Nast. Initially a layout designer for *Vogue*, he succeeded Agha as the magazine's art director in 1943 and actively competed against Brodovitch at *Harper's Bazaar*. Using photographers such as Irving Penn, Cecil Beaton (1904-80), Lillian Bassman (1917-2012), André Kertész (1894-1985), and Lee Miller (1907-77), he enlivened *Vogue* with current images. He was appointed editorial director of all Condé Nast publications in 1961 and remained in that position until his retirement thirty years later ([Fig. 17-22](#)).

Joseph Binder came to the United States in 1934 for a series of lectures and workshops and soon received wide acclaim. Encouraged by the response to his work, he settled in New York the following year. In America, Binder's technique became more refined, partly because he had begun to use the airbrush to achieve highly finished forms. His strong cubist beginnings eventually yielded to a stylized realism.

In Binder's 1939 New York World's Fair poster ([Fig. 17-23](#)), the trylon and perisphere, emblems of the fair, combine with spotlights, a skyline, and modern transportation images to symbolize America's coming of age on the eve of World War II. World events would soon force the United States to cast aside its neutrality, traditionalism, and provincialism; the new embrace of modernist design was part of this process. Traces of cubism remained in Binder's work, as can be seen in his 1939 poster for iced coffee ([Fig. 17-24](#)), where two-dimensional planes support the illustrative content. During his Vienna period (see [Fig. 14-61](#)), Binder had constructed images from planes; now the subject matter became dominant, and design qualities were subordinated to pictorial imagery.

## The Works Progress Administration Poster Project

As part of President Franklin Delano Roosevelt's New Deal, the federal government created the Works Progress Administration (WPA) in 1935. Direct relief for the unemployed was replaced by work opportunities, and billions of dollars were inserted into the economy as an average of more than two million workers were paid from fifteen to ninety dollars per month from 1935 until 1941. Launched in the fall of 1935, the WPA Federal Art Project enabled actors, musicians, visual artists, and writers to continue their professional careers. A poster project was included among the various cultural programs. Sculptors and painters joined unemployed illustrators and graphic designers in the studios. Many poster designs were by artists, and the project took a strong aesthetic approach to typography, used as both compositional element and message communicator (Figs. [17-25](#) and [17-26](#)).

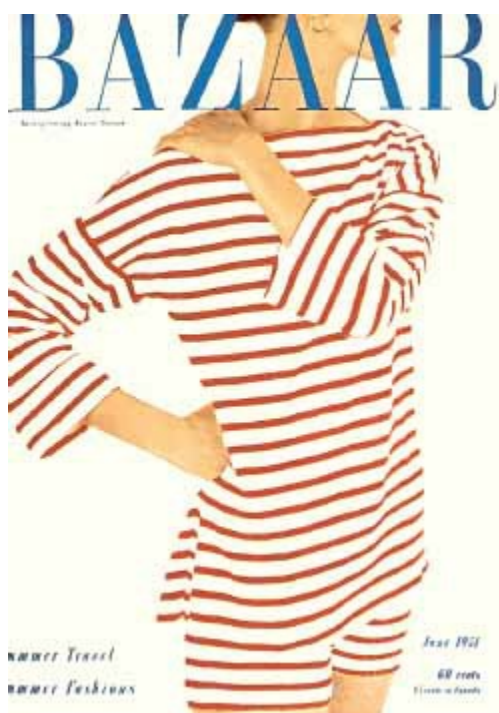
From 1935 until 1939, when the Federal Art Project was abolished, over two million copies of approximately thirty-five thousand poster designs were produced. Most of the designs were silk-screened. Silk-screen printing's characteristic flat color combined with influences from the Bauhaus, pictorial modernism, and constructivism to produce a modernist result that contrasted with the traditional illustration dominating much of American mass-media graphics of the era. Government-sponsored cultural events, including theatrical performances and art exhibitions, were frequent subjects for the poster project, as were public-service communications about health, crime prevention, housing, and education.



[17-18](#) Alexey Brodovitch (art director), cover for *Harper's Bazaar*, 1939. American fashion is expressed by a feathered Statue of Liberty. 32.4 × 24.8 cm



**17-19** Alexey Brodovitch (art director) and Herbert Matter (photographer), cover for *Harper's Bazaar*, June 1940. Brodovitch often used repetition as a design device, as with the round forms on the butterfly wings and the eyes of the model. 32.4 × 24.8 cm



**17-20** Alexey Brodovitch (art director), cover for *Harper's Bazaar*, June 1951. In this striking cover the feeling of summer is captured by the bold colors. The cropping of the image draws attention to the beach clothing rather than the model herself. 32.4 × 24.8 cm





**17-21** Alexander Liberman (art director), cover for *Vu* , 1933. *Vu* was one of the first publications in which photography played a leading role, and it served as the inspiration for magazines such as *Life* and *Look* in the United States. 37 × 27 cm



**17-22** Alexander Liberman (art director), cover for *Vogue* , 1945. With surrealistic overtones, Liberman fuses an appeal for the Red Cross with high fashion. 32.4 × 24.8 cm

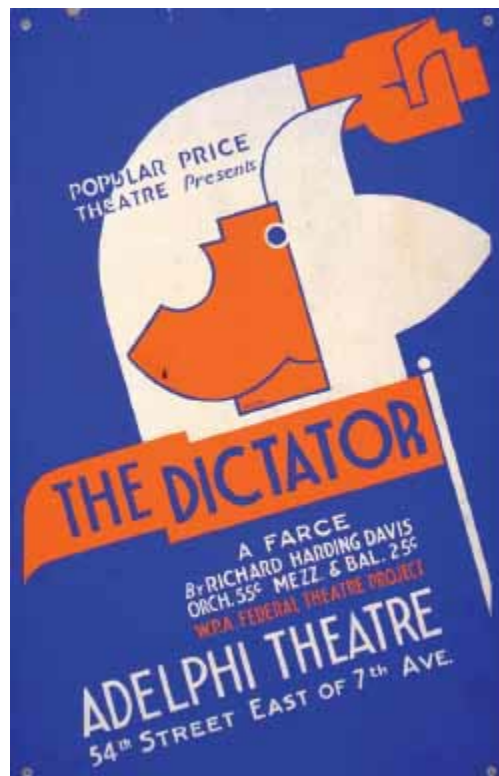


**17-23** Joseph Binder, poster for the New York World's Fair, 1939. America's embrace of modernism, technology, and global power is signified. 77.5 × 50.8 cm

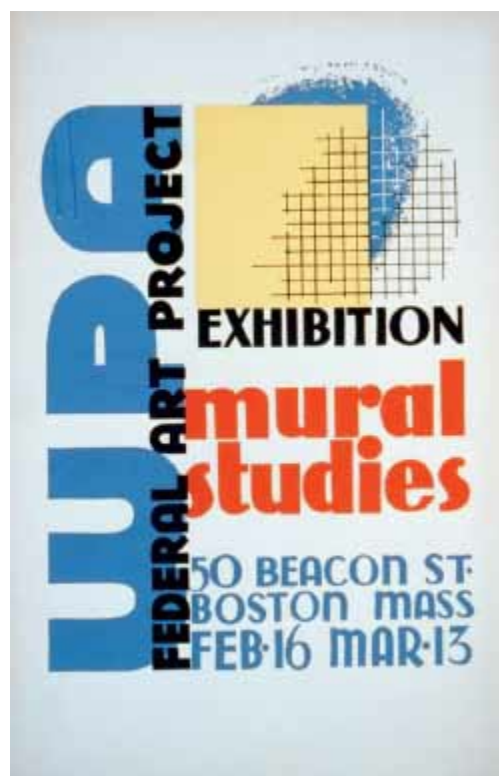


**17-24** Joseph Binder, poster for A & P coffee, 1939. Flat shapes and airbrushed modulations create strong value contrasts, requiring the viewer to fill in the

details of Binder's edited naturalism. 77.5 × 50.8 cm



**17-25** Designer unknown, *The Dictator*, WPA poster, c. 1936. One of many anonymous theater posters designed for the Works Progress Administration. 56 × 36 cm



**17-26** Designer unknown, *Mural Studies*, WPA exhibition poster, c. 1936. 56 ×

36 cm



**17-27** Will Burtin, cover for *Architectural Forum*, 1940. Burtin gave graphic form to abstract ideas, such as the passage of time. 30.1 × 25.7 cm



**17-28** Will Burtin, cover for the first issue of *Scope*, 1941. To signify new “miracle drugs” under development, a color illustration is superimposed over a black-and-white photograph of a test tube. 27.9 × 22.2 cm



## The flight from fascism

The rise of fascism in Europe created one of the greatest transnational migrations of intellectual and creative talent in history. Scientists, authors, architects, artists, and designers left Europe for the haven of North America during the late 1930s. Among them were the artists Ernst, Duchamp, and Mondrian. When the Nazis closed the Bauhaus in 1933, faculty, students, and alumni dispersed throughout the world and made modern design a truly international movement. Walter Gropius, Mies van der Rohe, and Marcel Breuer transplanted the functionalist architectural movement to the United States, and Herbert Bayer and Moholy-Nagy brought their innovative approaches to graphic design. Other European graphic designers who came to America and made significant contributions to design include Will Burtin, Jean Carlu, George Giusti, Herbert Matter, and Ladislav Sutnar.

Sponsored by the Association of Arts and Industries, Moholy-Nagy arrived in Chicago in 1937 and established the New Bauhaus. This closed after just one year due to inadequate financial support, but Moholy-Nagy managed to open the School of Design in 1939. The primary source of financial support came from Moholy-Nagy himself and other faculty members, many of whom agreed to teach without pay if necessary. Both Carlu and Bayer also found it difficult to find clients who comprehended their work during their first months in America.

Burtin (1908-72), recognized as one of Germany's outstanding designers, fled Germany in 1938 after refusing to work for the Nazi regime. His work combined a graphic clarity and directness with a lucid presentation of the subject matter. The "Design Decade" *Architectural Forum* cover ([Fig. 17-27](#)) demonstrates his ability to bring together structural form and symbolic information in a cohesive whole. The dates, printed on acetate, combine with the architect's tools to signify design during the preceding decade; shadows become integral forms in the design. Burtin's keen understanding of science is reflected in designs for the Upjohn pharmaceutical company interpreting such complex subjects as bacteriology ([Fig. 17-28](#)). In 1943 Burtin left Upjohn to work on government training manuals, followed by three years as art director of *Fortune* magazine. In 1948 he became a design consultant for Upjohn and other companies, making a major contribution to the visual interpretation of graphic information.

## A patron of design

A major figure in the development of American modern design beginning in the 1930s was a Chicago industrialist, Walter P. Paepcke (1896-1960), who founded the Container Corporation of America (CCA) in 1926. Paepcke pioneered the manufacture of paperboard and corrugated-fiber containers. Acquisitions and expansion enabled CCA to become a national company and the nation's largest producer of packaging materials. Paepcke was unique among the large industrialists of his generation, for he recognized that design could both serve a pragmatic business purpose and become a major cultural thrust on the part of the corporation. His interest was inspired by his wife, artist Elizabeth Nitze Paepcke (1902-94), who prompted her husband to hire perhaps the first corporate design director in America. In 1936 Egbert Jacobson (1890-1966) was selected as the first director of CCA's new department of design. As with Behrens's design program for AEG early in the century, CCA's new visual signature (and its implementation) was based on two ingredients: the vision of the designer, and a supportive client.



**17-29** A. M. Cassandre, advertisement for CCA, 1938. A strong statement —“Research, experience, and talent focused on advanced paperboard packaging”—is illustrated with near-hypnotic impact. 33 × 25.4 cm

Paepcke was an advocate and patron of design. He had maintained a long-standing interest in the Bauhaus, perhaps as a response to the school's experiments with paper materials and structures. Moved by Moholy-Nagy's commitment and determination, Paepcke provided much-needed moral and financial support to the Institute of Design. By the time of Moholy-Nagy's tragic early death from leukemia on 24 November 1946, the institute was on a firm educational and organizational footing.

CCA's advertising agency was N. W. Ayer, where art director Charles Coiner

(1898-1989) made a major contribution. Coiner had previously designed the well-known (and often satirized) National Recovery Act logo, which appeared across the country in support of federally funded programs to combat the Depression. Beginning in May 1937, Cassandre was commissioned to design a series of CCA advertisements that defied American advertising conventions. The traditional headline and body copy were replaced by a dominant visual that extended a simple statement about CCA ([Fig. 17-29](#)). Unlike the long-winded copywriting of most 1930s advertising, many CCA advertisements had only a dozen words.

When Cassandre returned to Paris in 1939, CCA continued his basic approach by commissioning advertisements from other artists and designers of international stature, including Bayer (who was retained as a consulting designer by Jacobson and then served as chairman of CCA's department of design from 1956 to 1965), Léger, Man Ray, Matter, and Carlu.

## The war years

While the trauma of war disrupted the ability of many governments to produce graphic propaganda, a diverse group of painters, illustrators, and designers received commissions from the U.S. Office of War Information. America's wartime graphics ranged from brilliantly conceived posters to informational training materials and amateurish cartoons.

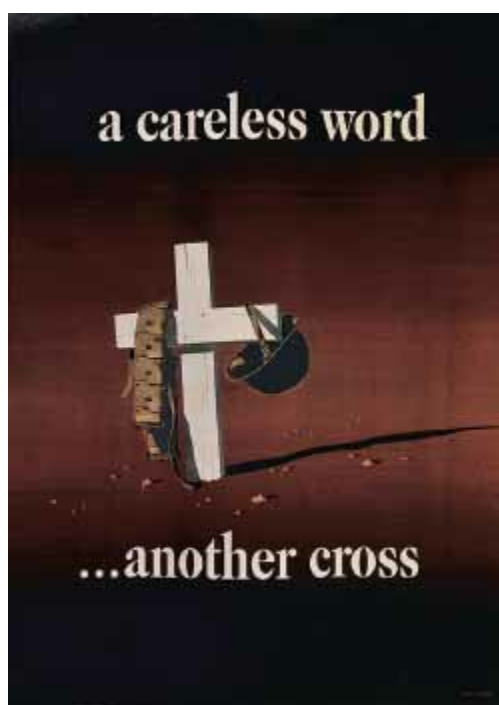
In 1941, as America's entry into the global conflict seemed inevitable, the federal government began to develop propaganda posters to promote production. Charles Coiner became its art consultant as America's colossal defense buildup began. He commissioned Carlu to create one of the finest designs of his career, the famous "America's answer! Production" poster ([Fig. 17-30](#)). Over one hundred thousand copies were distributed throughout the country, and the New York Art Director's Club Exhibition recognized Carlu with a top award. Intense feelings about Hitler, Pearl Harbor, and the war seemed to pull powerful communications from the graphic designers, illustrators, and fine artists commissioned to create posters for the Office of War Information. Illustrator John Atherton (1900-52), creator of numerous *Saturday Evening Post* covers, penetrated to the heart of the problem of careless talk, gossip, and discussion of troop movements as a source of enemy information ([Fig. 17-31](#)). Binder's poster proposal for the U.S. Army Air Corps ([Fig. 17-32](#)) is potent in its simplicity, signifying the essence of the air corps through minimal means. Impact is achieved by dramatic contrasts of color and scale. Edward McKnight Kauffer was commissioned to design posters to boost the morale of the Allied nations ([Fig. 17-33](#)); an image of Hermes, the classical Greek messenger of the Gods, combines with an American flag to make a powerful graphic symbol. The social realist Ben Shahn (1898-1969), whose paintings addressed political and economic injustice during the Depression, reached a larger audience in posters conveying Nazi brutality ([Fig. 17-34](#)). He achieved communicative power with intense graphic forms: the implication of a prison by closing the space with a wall; the hood masking the victim's identity; the simple, straightforward headline; and the factual urgency of a telegram.

The posters Bayer produced during and after the war were surprisingly illustrative compared to his constructivist approach during the Dessau Bauhaus period. His 1939/40 cover for *PM* was one of the last designs he made before this change in his design approach became evident ([Fig. 17-35](#)). Sensitive to his new audience and oriented toward communications problem solving, Bayer painted illustrations with a simplified realism and then combined these with the hierarchy of information and strong underlying composition he pioneered at Dessau. In his poster promoting egg production, the large white egg centered against the black sky becomes a strong focal point ([Fig. 17-36](#)).





**17-30** Jean Carlu, poster for the Office of Emergency Management, 1941. Visual and verbal elements are interlocked in an intense symbol of productivity and labor. This poster was based on a preliminary sketch by Charles Coiner, art consultant to the Office of Emergency Management, Division of Information. 76 × 102 cm



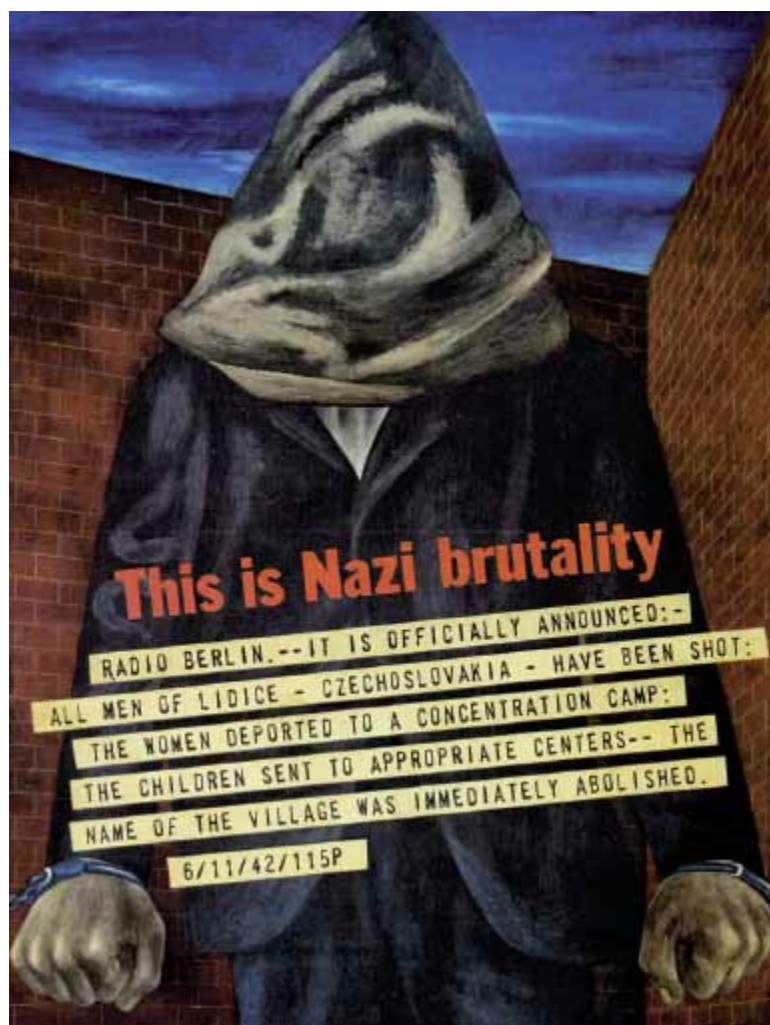
**17-31** John Atherton, poster for the U.S. Office of War Information, 1943. The placement of the two-part headline implies a rectangle; this symmetry is animated by the off-center placement of the white cross. 97 × 71 cm



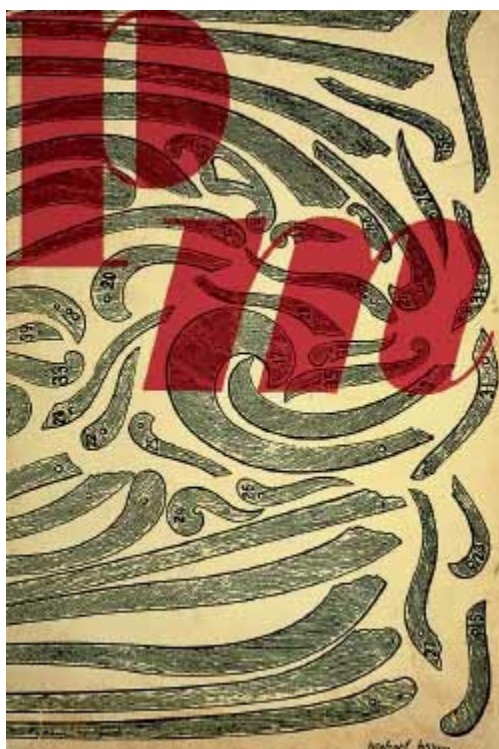
**17-32** Joseph Binder, poster proposal for the U.S. Army Air Corps, 1941. Extreme spatial depth is conveyed by the scale change between the close-up wing and aircraft formation. 101.6 × 76.2 cm



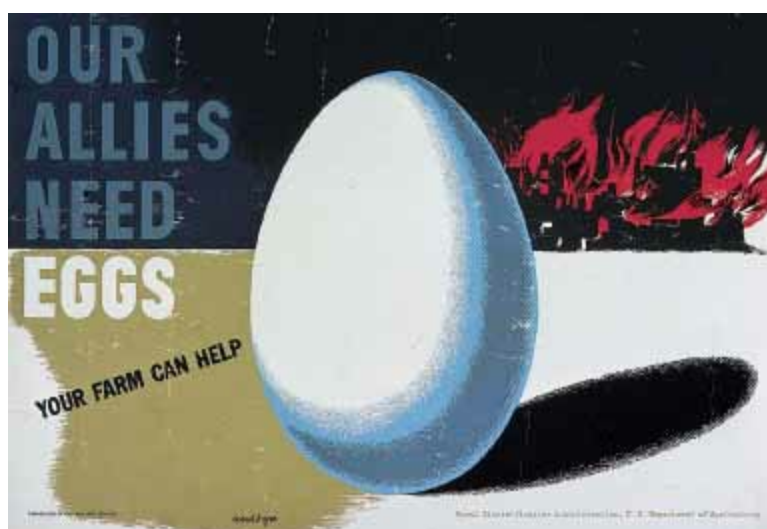
**17-33** E. McKnight Kauffer, poster promoting Allied unity, c. 1940. The Portuguese language headline translates, “We Fight for the Liberty of All.” 77 × 50 cm



**17-34** Ben Shahn, poster for the U.S. Office of War Information, 1943. A dire crisis is conveyed using the most direct words and imagery possible. 97.2 × 70.8 cm



**17-35** Herbert Bayer, cover for *PM*, December 1939/January 1940. This issue included articles on Bayer's work, his design philosophy, and his ideas about typography. 20 × 14.6 cm



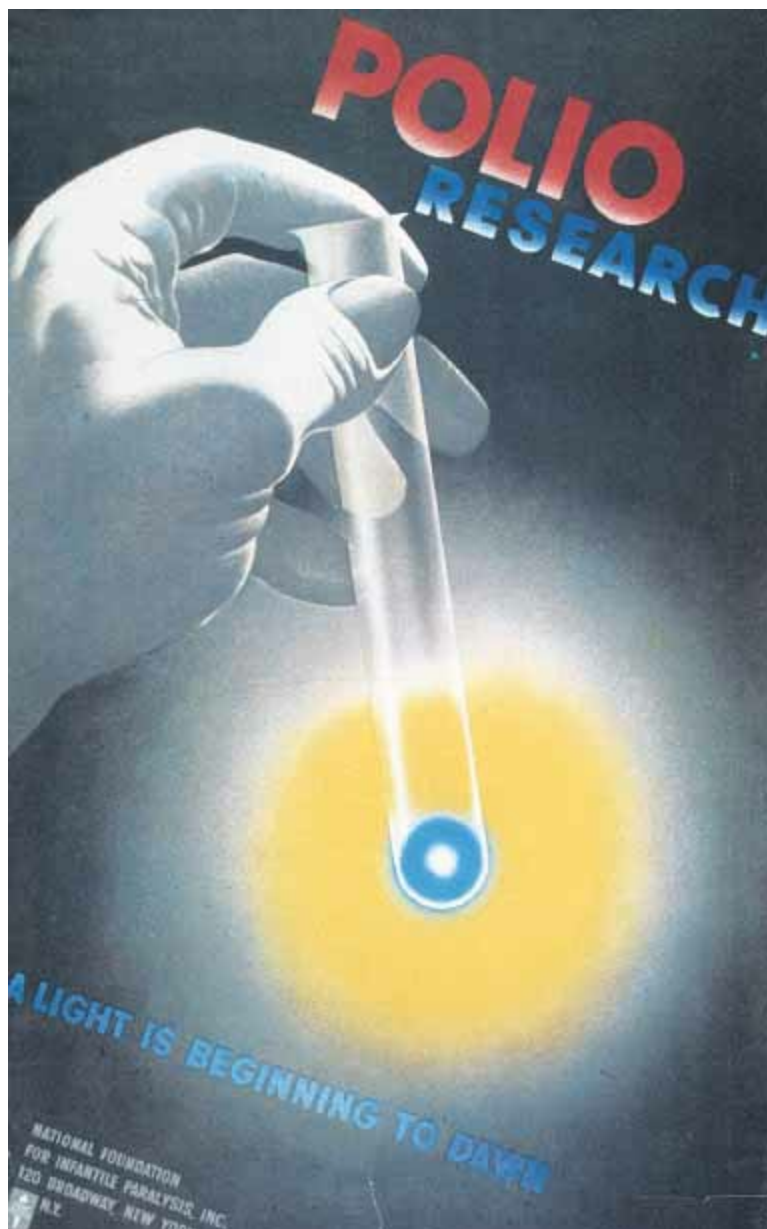
**17-36** Herbert Bayer, poster to encourage egg production, c. 1943. Black and white predominate, intensifying the muted primary colors. 60 × 90 cm

The headline to the left balances the flaming town to the right, and the diagonal subheading echoes the shadow cast by the egg.

When one compares Bayer's 1949 poster for polio research (Fig. 17-37) with his 1926 poster for the Kandinsky Jubilee Exhibition (see Fig. 16-21), the two designs are clearly worlds apart. The Kandinsky poster was designed by a twenty-six-year-old typography teacher at a young school optimistically hoping to build a new social order by design; the polio research poster is the work of a



forty-eight-year-old designer living in a foreign land, after a European war in which twenty-six million people were killed. The photography and typography of Bayer's Bauhaus period yielded to hand-painted illustration and hand-lettering, but the commitment to functional communication, the integration of letterforms and imagery, and the asymmetrical balance remained constant.



**17-37** Herbert Bayer, poster supporting polio research, 1949. The diagonal shaft of the test tube leads the eye from the red and blue headline to the flowing yellow light that is beginning to dawn, linking the elements in the same manner as the thick black bars of Bayer's Bauhaus work. 113 × 73.7 cm

During World War II, CCA innovated uses for paperboard packaging, which freed metals and other strategic materials for the war effort. A "Paperboard Goes to War" advertising campaign ([Fig. 17-38](#)) continued the design experimentation of the earlier institutional ads. Before the war, there was still a degree of public concern about the strength of paperboard; this campaign

prepared the way for its extensive use after the war. Each advertisement showed a specific use of a CCA product in the war effort. Bayer, Carlu, and Matter joined Jacobson in creating powerful economical statements directly striking the essence of the communications problem. Strong visuals were used with two or three lines of typography, often placed diagonally in counterpoint to compositional lines from the illustration or montage.

## After the war

The United States demobilized millions of troops and converted industry from wartime needs to consumer markets after World War II. Seeking another institutional advertising campaign using fine art, CCA decided to commission paintings by artists from each of the then forty-eight states ([Fig. 17-39](#)). A simple copy line appeared under each full-color painting, followed by the CCA logotype. The series served to advance a Bauhaus ideal: the union of art with life. Once selected, artists were allowed the freedom of their artistic convictions. A major corporate art collection, now housed in the Smithsonian Institution, was assembled.

After the state series was completed, CCA developed one of the most brilliant institutional campaigns in the history of advertising. Elizabeth and Walter Paepcke were attending the Great Books discussion group conducted in Chicago by Robert M. Hutchins and Mortimer Adler. These two scholars were also editing the Great Books of the Western World series, which included two volumes discussing the ideas contained in the series. Walter Paepcke approached Adler with the possibility of an institutional ad campaign presenting the great ideas of Western culture. Each would present an artist's interpretation of a great idea selected by Adler and his colleagues. The Paepckes joined Bayer and Jacobson to form a jury to select the visual artists who would be asked to bring graphic actualization to these abstract concepts. Beginning in February 1950, this unprecedented institutional campaign transcended the bounds of advertising, as ideas about liberty, justice, and human rights were conveyed to an audience of business leaders, investors, prospective employees, and molders of public opinion. The campaign ran over three decades, with 157 visual artists creating artwork for almost two hundred "Great Ideas" advertisements. Art ranged from painted and sculptural portraits to geometric abstraction, symbolic interpretations ([Fig. 17-40](#)), and collage.

Just as CCA set the standard of excellence for institutional advertising in the postwar era, Brodovitch remained the preeminent designer for magazines. In addition to his skills as an editorial designer, Brodovitch developed an exceptional gift for identifying and assisting new talent. Photographers Richard Avedon and Irving Penn both received early commissions and advice from Brodovitch. Art Kane (1925-95) was another Brodovitch protégé. Kane worked as a photo retoucher and art director of *Seventeen* magazine before turning to photography. He was a master of symbolism, multiple exposure, and the reduction of photography to essential images needed to convey the essence of content with compelling conviction. During the early 1950s Brodovitch designed the short-lived visual arts magazine *Portfolio* ([Fig. 17-41](#)). At the height of his graphic powers, Brodovitch gave this publication a seldom-matched elegance and visual flow through pacing, the cropping of images, and use of color and texture. Large images, dynamic space, and inserts on colored and rough-textured papers ([Fig. 17-42](#)) contrast with smooth, coated white paper. The magazine covered subjects such as Jackson Pollack and the poetry of Guillaume Apollinaire. A 138-centimeter foldout photographic essay ([Fig. 17-43](#)) on the

Mummer's Parade, punctuated with vertical columns of filmstrips, is sequential and kinetic. Although much admired, *Portfolio* lasted for only three issues, largely because of its rejection of advertising.

Herbert Matter, meanwhile, received freelance design commissions from CCA and design and photographic assignments from other clients, including *Vogue*, *Fortune*, and *Harper's Bazaar*. Matter's editorial design solutions deftly exploited photography, as shown in his cover for the October issue of *Fortune* (Fig. 17-44). In 1946, he began a twenty-year period as a graphic-design and photography consultant to the Knoll Associates furniture design and manufacturing firm, for whom he produced some of his finest work. Matter's advertisements for molded-plastic chairs by Eero Saarinen are remarkable in their dynamic composition (Fig. 17-45). Biomorph shapes, while quite fashionable during the late 1940s and early 1950s in painting, furniture, and other design forms, became trapped in this time frame and are now associated with the sensibilities of the period. It is a tribute to Matter's strong grasp of design fundamentals that the advertising series he created for Saarinen furniture has maintained its vitality long after the forms of the era have become dated. During the 1950s Matter turned toward more purely photographic solutions. His ability to convey concepts with images is shown in the folder (also used as advertisements on two consecutive right-hand magazine pages) unveiling a new line of molded-plastic pedestal furniture (Fig. 17-46). Matter's "Chimney Sweeper" proved to be the most enduring advertisement in the history of the company (Fig. 17-47), the culmination of one of the most lasting designer-client relations in American graphic design. At other times Matter developed almost purely typographic designs. In his catalogue cover for an Alexander Calder exhibition at the Guggenheim Museum in New York, the suspended letters of Calder's name are used to imply the artist's mobile sculptures (Fig. 17-48).

Born to Italian and Swiss parents, George Giusti (1908-90) worked in both Italy and Switzerland before coming to New York City in 1938 and opening a design office. He possessed a unique ability to reduce forms and images to a simplified, minimal essence. His images become iconographic and symbolic. Giusti's freely drawn images included evidence of process in his work; an image painted in transparent dyes has areas of flooded and blotted color, and his three-dimensional illustrations often include the bolts or other fasteners used to assemble the elements. Beginning in the 1940s and continuing well into the 1960s, Giusti received frequent commissions for his bold, iconographic images for advertising campaigns and for cover designs of *Holiday* (Fig. 17-49) and *Fortune* magazines.





**17-38** Herbert Matter, advertisement for CCA, 1943. A unified complex of images suggests global scope, paperboard boxes, and food for troops in harsh environmental conditions. 33 × 25.5 cm



**17-39** Ben Cunningham (artist), Leo Lionni (art director), N. W. Ayer & Son (agency), CCA advertisement honoring Nevada, 1949. Artists commissioned to

interpret their native state were given complete artistic freedom. 33 × 25.5 cm



**17-40** Herbert Bayer, CCA “Great Ideas” advertisement, 1960. Theodore Roosevelt’s admonition about threats to America found expression in a collage depicting affluence and decadence. 33 × 25.5 cm



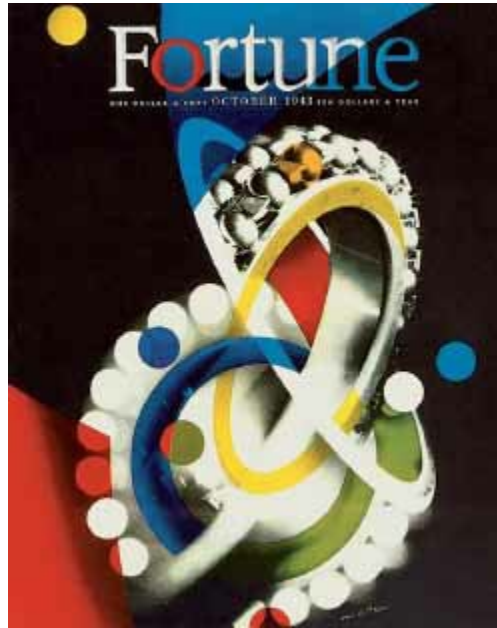
**17-41** Alexey Brodovitch, cover for *Portfolio*, 1951. Screen tints produce the illusion that translucent rectangles of red and blue have been placed on the stencil logo. 33 × 27.3 cm



**17-42** Alexey Brodovitch, pages from *Portfolio*, 1951. A masterful scale shift occurs in the transition from the small, scattered cattle brands around the bull to the large cattle brands of the portfolio's first page. 33 × 27.3 cm



**17-43** Alexey Brodovitch, pages from *Portfolio*, 1951. Two pages from the Mummer's Parade foldout to reveal a dynamic cropping and juxtaposition of images. 33 × 27.3 cm



**17-44** Herbert Matter, cover for *Fortune*, October 1943. Here photograms and geometric shapes are combined with photographs of ball bearings to construct a forceful image. 35.5 × 28 cm



**17-45** Herbert Matter, advertisement for Knoll Associates, 1948. Photographs of organic chair components combine with flat yellow “shadows” to generate the energy of a Calder mobile. Various sizes





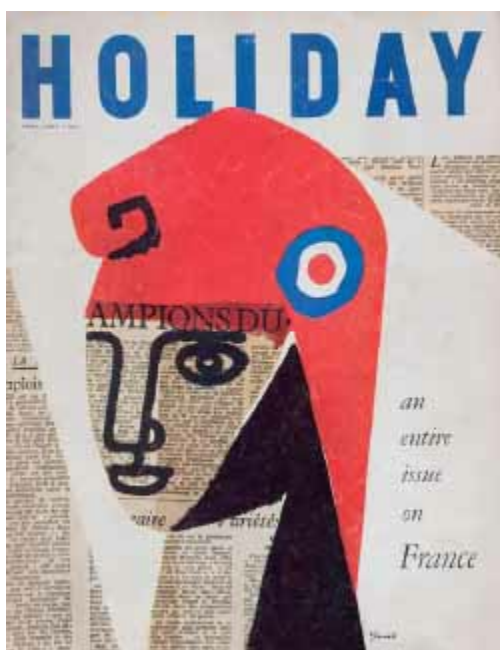
**17-46** Herbert Matter, brochure covers introducing a Knoll chair, 1956. When the translucent cover page is turned, the strange wrapped object is revealed to be a chair and its occupant. Various sizes



**17-47** Herbert Matter, “Chimney Sweeper” advertisement for Eero Saarinen’s womb chair, c. 1955. This was Knoll’s longest-running advertisement, appearing in the *New Yorker* from 1958 until 1971. 30.5 × 22.9 cm



**17-48** Herbert Matter, Guggenheim Museum catalogue cover for an Alexander Calder exhibit, 1964. The letters of Calder's name hang from the sky as pieces of a mobile. 28 × 21.4 cm



**17-49** George Giusti, cover for *Holiday*, April 1957. Created with collage and paint, his issue devoted to France is one of Giusti's most powerful images. 34.5 × 27.5 cm

## Informational and scientific graphics

Ladislav Sutnar came to New York as design director of the Czechoslovakian Pavilion at the New York World's Fair in 1939, the year Hitler seized his country. Sutnar remained in New York and became a vital force in the evolution of modern design in the United States. Beginning in 1941, a close association with Sweet's Catalog Service enabled Sutnar to place an indelible mark on the design of industrial product information. A new trademark ([Fig. 17-50](#)) established the typographic character of Sweet's printed matter.

Since 1906 Sweet's had provided a compendium of architectural and industrial product information. Working closely with Sweet's research director, the Danish-born architect Knud Lönberg-Holm, Sutnar developed a system for structuring information in a logical and consistent manner. In two landmark books, *Catalog Design* and *Catalog Design Progress* ([Fig. 17-51](#)), they documented and explained their approach to a generation of designers, writers, and clients. Informational design was defined as a synthesis of function, flow, and form. *Function* is utilitarian need with a definite purpose: to make information easy to find, read, comprehend, and recall.

*Flow* means the logical sequence of information. Sutnar felt the basic unit was not the page but the “visual unit,” that is, the double-page spread. He rejected traditional margins and used bleeds extensively. He used shape, line, and color as functional elements to direct the eye as it moved through the design seeking information. The format of *Catalog Design Progress* itself has a coding system ([Fig. 17-52](#)) of signs, numbers, and words, with a triangle at the bottom of title pages pointing the reader forward.

As Sutnar approached problems of form, static and uniform arrangements of catalogue information gave way to dynamic information patterns and clear, rational organization. Each catalogue has a unifying graphic theme, and visual articulation of type—underlining, size and weight contrasts, spacing, color, and reversing—aided searching, scanning, and reading. A simple visualization language with emphasis on graphic charts, diagrams, and pictures clarified complex information and saved reading time. Optical unity resulted from a systematic use of line, shape, color, and type. These elements were combined into “visual traffic signs” to assist the user in the search for information.

An important milestone in the visual presentation of data was the publication of the *World Geo-Graphic Atlas* by CCA in 1953. In an introduction, Paepcke spoke of a need for “a better understanding of other peoples and nations.” The designer and editor, Bayer, labored for five years on the project. Once again, Paepcke behaved unlike the conventional businessman, for CCA published a 368-page atlas filled with 120 full-page maps of the world supported by 1,200 diagrams, graphs, charts, symbols, and other graphic communications about the planet. This atlas was distributed to clients, suppliers, libraries, and museums. Bayer assembled information from multiple scientific disciplines, including geography, astronomy, climatology, economics, and sociology, and presented it through symbols, charts, and diagrams. Detailed information about states and

countries was presented (Figs. [17-53](#) and [17-54](#)). Bayer and his assistants delivered each page to the printer as a single gouache painting with Futura type pasted onto an acetate overlay.

Bayer was ahead of his time in his effort to inventory earth resources and study the planet as a series of interlocking geophysical and life systems. Prophetically, the final section of the *World Geo-Graphic Atlas* discusses the conservation of resources, addressing population growth and resource depletion. Bayer used R. Buckminster Fuller's Dymaxion projection, a map that shows the globe in two dimensions without distortion, as a base for pictographs representing population and rectangles of black dots symbolizing energy consumption ([Fig. 17-55](#)). It demonstrated that North America had only 8 percent of the world's population but consumed 73 percent of its energy.

Many of the immigrants who brought European design concepts to the United States arrived virtually penniless and with minimal possessions, but they were armed with talent, ideas, and a strong belief in design as a valuable human activity that could contribute to the improvement of human communication and the human condition. The American experience was greatly enriched by their presence.



[17-50](#) Ladislav Sutnar, trademark for Sweet's Catalog Service, 1942. Disarmingly simple, this mark has a beautifully harmonious figure-ground relationship.



[17-51](#) Ladislav Sutnar, title page for *Catalog Design Progress*, 1950. Bars and rectangles containing type become compositional elements to be balanced in dynamic equilibrium. 24.1 × 31.8 cm

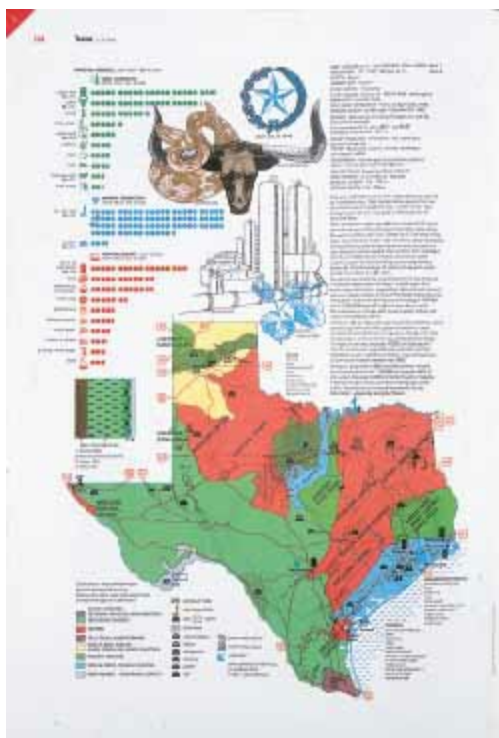




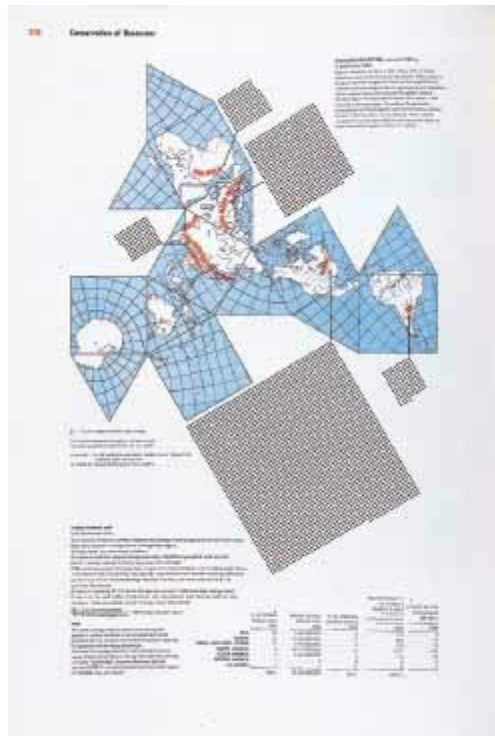
**17-52** Ladislav Sutnar, page from *Catalog Design Progress* , 1950. These upper-right-hand corner designs are from five different catalogue systems. 24.1 × 31.8 cm



**17-53** Herbert Bayer, pages from the *World Geo-Graphic Atlas* , 1953. Planets are in scale with respect to each other and the sun; a photograph of a solar eruption and illustration of a solar eclipse appear on the right. 39.4 × 27.3 cm



**17-54** Herbert Bayer, page from the *World Geo-Graphic Atlas* , 1953. Color coding, symbols, cross sections, maps, and illustrations provide a visual inventory of earth resources. 39.4 × 27.3 cm



**17-55** Herbert Bayer, page from the *World Geo-Graphic Atlas* , 1953. Immediate visual comparisons about population and energy use can be made. 39.4 × 27.3 cm

## Part V The Age of Information

## Graphic design in the global village

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# The International Typographic Style

**1930s** Bill, Stankowski & others, constructivist graphic design

**1942** Bill, *Moderne Schweizer Architektur*

**1944** Herdeg, *Graphis* 1st issue

**1947** Ruder & Hofmann join Basel School of Design faculty

**1948** Huber, “Gran premio dell’ Autodrome” poster

**1950** Ulm School of Design planned; Odermatt opens studio; Zapf designs Palatino

1950 Korean War begins

1950 First Xerox machine produced

**1952** De Harak opens New York studio

1952 Polio vaccine developed

**1953** Stankowski, Standard Elektrik Lorenz AG logo

**1954** Frutiger, Univers fonts

1954 *Brown v. Board of Education* declares school segregation unconstitutional

1954 Henri Matisse dies

**1955** Casey joins MIT

1955 Albert Einstein dies

1956 DNA molecule first photographed

**1957** Miedinger, Haas Grotesque (later named Helvetica by Stempel foundry)

1958 European Economic Community becomes effective

**1959** *Neue Grafik Design* begins publication; Hofmann, Giselle poster

**1960** Müller-Brockmann, “Der Film” poster

**1967** Ruder, *Typography: A Manual of Design*

**1968** Ulm School of Design closes; Stankowski, Berlin design program; Zapf, *Manuale Typographicum*

**1970s** International Typographic Style becomes dominant throughout the world

**1980 Müller-Brockmann, concert poster series**

**1991 Jacqueline S. Casey dies**

**1996 Müller-Brockmann dies**

## **1930–2000**

World events/**Graphic design events**

# The New York School

**1939** Thompson, 1st Westvaco Inspirations

**1940** *Print* magazine, 1st issue

**1940s** Rand, *Directions* covers

1941 Japan attacks Pearl Harbor

**1945** Lustig, New *Directions* book covers

1945 United Nations founded

**1947** Rand, *Thoughts on Design*

**1949** Doyle Dane Bernbach founded

**1950** Alvid Eisenman creates graphic design program at Yale University

**1950s** Brodovitch's editorial design classes inspire a generation

1952 Eisenhower elected president

1952 Korean War ends

**1953** Wolf art directs *Esquire*

1954 Senate censures McCarthy

**1955** Bass, *Man with the Golden Arm* graphics

**1957** Brownjohn, Chermayeff & Geismar formed

**1958** Storch redesigns *McCall's*

**1959** Brodovitch retires; Wolf art directs *Bazaar*; *Communication Arts*, 1st issue

**1960s** Lois, *Esquire* "statement" covers

**1968–71** Lubalin, *Avant Garde* magazine

**1970** International Typeface Corporation begins; Lubalin & Carnase, *Avant Garde* typeface

**1995** Bradbury Thompson dies

**1996** Paul Rand dies

**1930–2000**

World events/**Graphic design events**



## Corporate Identity and Visual Systems

- 1940** Golden becomes art director of CBS
- 1945** Olden joins CBS
- 1946** Dorfsman joins CBS
- 1947** Pintori joins Olivetti
- 1948** Gandhi assassinated
  
- 1950** Korean War begins
- 1951** Golden, CBS symbol
- 1951** Color television introduced
- 1951** UNIVAC I, 1st mass produced computer
- 1954** Matter, New Haven railroad program New York and Hartford
- 1955** Disneyland opens
- 1956** Rand, IBM logo; Pintori, Olivetti Electrosumma 22 poster
- 1957** Soviet satellite *Sputnik* launches the space age
- 1959** Golden dies
- 1959** Castro ousts Batista from Cuba
  
- 1960** Chermayeff & Geismar, Chase Manhattan identity; Beall, International Paper logo
- 1962** Aicher & staff, Lufthansa identity system
- 1964** Mobil identity program
- 1968** Wyman, Mexico City Olympics
  
- 1972** Massey, Labor Department identity; Aicher & staff, Munich Olympics
- 1977** U.S. National Parks Unigrid system
  
- 1984** Los Angeles Olympics
- 1985** Manhattan Design, MTV logo

**1940–1990**

World events/**Graphic design events**

## The Conceptual Image

- 1953** Trepkowski, “Nie!” poster
- 1954** Testa, Pirelli graphics; Push Pin Studios forms
- 1956** Trepkowski dies; Tomaszewski leads Polish movement, evolves toward a colorful collage approach
- 1958 Supreme Court orders school desegregation
- 1959** *Twen* magazine launched
  
- 1960 Kennedy elected president
- 1962 Cuban missile crisis
- 1962 Andy Warhol exhibits his *Campbell’s Soup Cans*
- 1962** Berg joins CBS Records
- 1963 Kennedy assassinated
- 1964** Massin designs *The Bald Soprano*
- 1965 U.S. troops sent to Vietnam
- 1966** Kieser, “Alabama Blues” poster
- 1967** Wilson & Moscoso, psychedelic posters; Glaser, Dylan poster
- 1968 Dr. Martin Luther King Jr. assassinated
- 1969 Neil Armstrong and Buzz Aldrin land on the Moon
  
- 1970** Max, Love graphics
- 1970s** Richards, Pirtle & others, Texas becomes a major design center
- 1974 Nixon resigns as president
- 1976** Rambow, 1st S. Fischer Verlag poster
  
- 1980** Janiszewski, Solidarity logo; Rambow, *Die Hamletmaschine* poster
- 1988** Rambow, South African Roulette poster
  
- 1996** Glaser, “Art Is . . . Whatever” poster

**1950–2000**

World events/**Graphic design events**



## Postmodern Design

**1962** Venturi, Grand's Restaurant supergraphics

**1966** Solomon, Sea Ranch environmental graphics

**1968** Weingart joins Basel School of Design faculty

1969 Compuserve, 1st commercial online service

**1970s** *Postmodernism* designates design breaking with modernism

1970 Kent State shootings

1970 Computer floppy disk is introduced

1973 U.S. pulls most troops out of Vietnam

1975 Microsoft founded

1981 AIDS epidemic recognized

**1981** Memphis exhibition in Milan

1981 MTV launched

1986 U.S. space shuttle Challenger explodes during launch

**1995** Dan Friedman dies

### 1960–2000

World events/**Graphic design events**

## National Visions within a Global Dialogue

- 1959**   **Rodrigues “Visit Portugal” poster**
- 1962**   **Fletcher, Forbes & Gill founded**
- 1963**   **Tanaka design studio opens; Total Design opens in Amsterdam**
- 1964**   **Kamekura, Tokyo Olympics posters**
- 1965**   **Oxenaar, 1st new Dutch currency**
- 1969**   **Spencer, *Pioneers of Modern Typography***
- 1970**   **António Salazar dies**
- 1970**   **Igarashi, Sato open studios**
- c 1975**   **Igarashi, isometric alphabets**
- 1976**   **Oxenaar, PTT Aesthetic Advisor**
- 1977**   **Studio Dumbar opens; Wild Plakken forms**
- 1978**   **1st *Hard Werken* magazine**
- 1979**   **Iranian Revolution**
- 1981**   **Tanaka, “Nihon Buyo” poster**
- 1986**   **Oxenaar, Dutch 250-guilder note**
- 1987**   **Altmann, Ellis & Greenhalgh cofound Why Not Associates**
- 1989**   **PTT privatized; visual identity by Studio Dumbar**
- 1989**   **Estrada opens own graphic design studio**
- 1989**   **Charles S. Anderson Design Co. formed**
- 1989**   **Berlin Wall comes down**
- 1990**   **Fletcher, Victoria and Albert logo**
- 1990**   **Hubble Telescope launched into space**
- 1991**   **Soviet Union collapses**
- 1991**   **Van Toorn becomes director of the Jan van Eyck Academy**
- 1994**   ***Hard Werken* becomes *Inizio***
- 1994**   **Momayez, cover for *Blue*, *A Collection of Forugh Milani’s***

## ***Poetry***

1995 Oklahoma City bombing

**1995 Hans Dieter Reichert cofounds Bradbourne Publishing & begins *baseline* magazine**

1996 HIV infects 27.9 million people

**1997 Stolk, Briners & van den Dungen form Experimental Jetset**

**2002 Rodriguez, “Goya Posada”**

**2003 First Iranian Typography Exhibition**

**2007 Gil, *Pioneers of Spanish Graphic Design***

## **1950–2015**

World events/**Graphic design events**

# The Digital Revolution—and Beyond

**1971** Katherine and Michael McCoy cochair Michigan's Cranbrook Academy of Art design department

**1981** IBM introduces the personal computer (PC)

**1984** Apple's first generation Macintosh computer

**1984** Susan Kare, first screen fonts for the Macintosh computer

**1984** VanderLans, *Émigré* magazine

**1985** Aldus introduced PageMaker software for the Macintosh computer

**1985** Apple laser printer

**1985** The first version of Microsoft Windows is released

**1987** Stone, Stone type family; Greiman, bitmapped *Design Quarterly*

**1989** Abbott Miller and Ellen Lupton form Design/Writing/Research

**1990** Macintosh II color computer; Adobe, multiple-master typefaces; Berners-Lee, HTML programming language

**1991** Kuhr, color-xeroxed prototype for *Wired* magazine

**1992** Carson, *Ray Gun* magazine

**1992** Adobe released its first multiple-master typefaces

**1994** 33 percent of U.S. households have computers

**1994** *Wired* publishes its first issue

**1995** Kit Hinrichs and Corporate Design Foundation, *@issue: The Journal of Business and Design*

**1996** Licko, Mrs Eaves typeface

**1996** Kyle Cooper founds Imaginary Forces

**1999** The number of Internet users worldwide reaches 150 million

**2001** September 11th terrorist attacks on the United States

**2001** Apple releases iPod MP3 music player

**2003** The U.S. space shuttle *Columbia* explodes, killing 7 astronauts

**2003** Chahine, Koufiya, first dual-script font family (Latin and



## Arabic)

2004 The Summer Olympics are held in Athens

**2004 Matthew Carter, the Yale typeface**

2005 More than 800 million Internet users globally, 200 million in the U.S.

2007 Ingmar Bergman dies

**2007 Apple introduces the iPhone**

**2007 Erik Spiekermann appointed to board of directors at Microsoft**

2008 Fidel Castro resigns from the Cuban presidency

2008 The Summer Olympics are held in Beijing

2008 The world's stock exchanges crash, triggering a global recession

2009 Barack Obama inaugurated president of the United States

**2010 Apple introduces the iPad**

2011 Egyptian Revolution culminates in the resignation of Hosni Mubarak

2011 Libyan leader Muammar al-Gaddafi is overthrown

2011 Japan is devastated by a 9.0 magnitude earthquake and tsunami

2011 The death of Osama bin Laden

2011 Global population reaches 7 billion

**2011 Alex Steinweiss dies**

**2012 Encyclopaedia Britannica announces that it will no longer publish printed versions**

2012 Publishing companies Penguin and Random House merge to form the world's largest publisher

2013 Cardinal Jorge Mario Bergoglio is elected as the new pope, taking the papal name Pope Francis

2013 Xi Jinping is named as the new president of the People's Republic of China

**2013 Alvin Eisenman dies**

2013 Peter Higgs and François Englert win the 2013 Nobel Prize in Physics

2014 Russia annexes Crimea

**2014 Massimo Vignelli dies**

2015 Ebola outbreak death toll exceeds 11,000

2015 Terrorist attack on the offices of satirical newspaper *Charlie Hebdo* in Paris

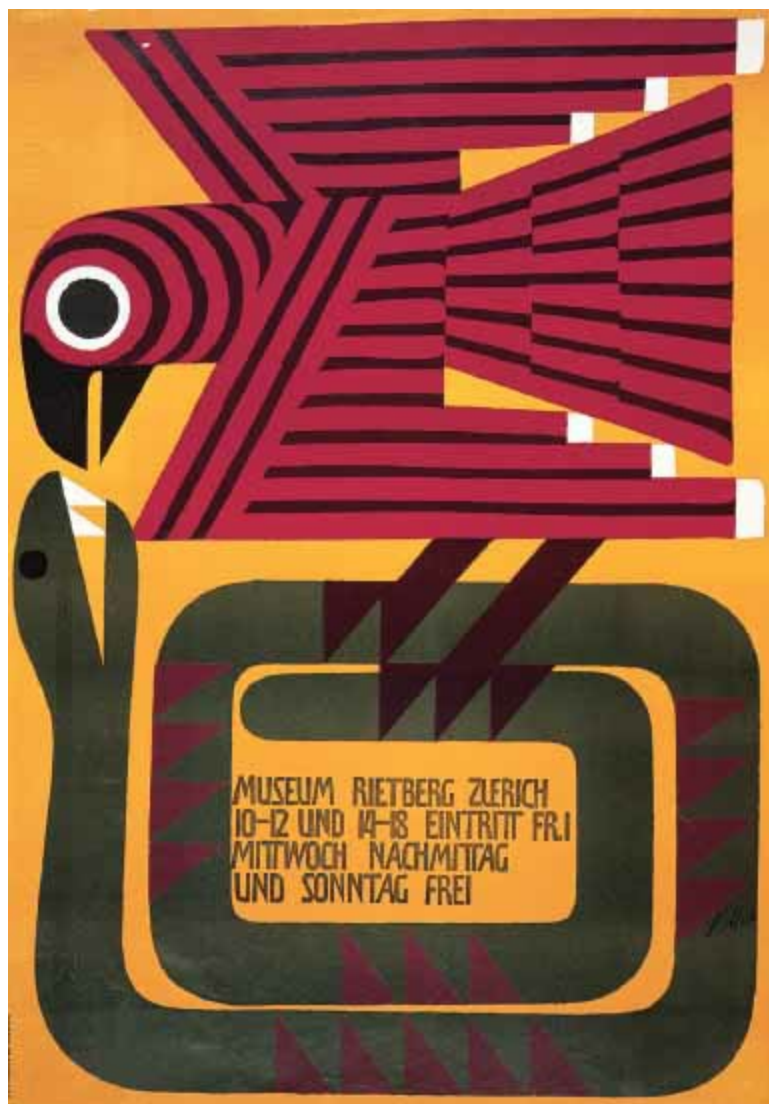
**2015 Calligrapher and type designer Herman Zapf dies**

2015 Architect Michael Graves dies

**1970–2015**

World events/**Graphic design events**

## 18 The International Typographic Style



**18-1.** Ernst Keller, poster for the Rietberg Museum, 1955. Emblematic images are energized by repetitive geometric elements. 128.3 × 91 cm

During the 1950s a design movement emerged from Switzerland and Germany that has been called Swiss design, or, more appropriately, the International Typographic Style. The objective clarity of this design movement won converts throughout the world. It remained a major force for over two decades, and its influence continues today.

The visual characteristics of this style include a unity of design achieved by asymmetrical organization of the design elements on a mathematically constructed grid; objective photography and copy that present visual and verbal information in a clear and factual manner, free from the exaggerated claims of propaganda and commercial advertising; and the use of sans-serif typography set in a flush-left and ragged-right margin configuration. The initiators of this movement believed sans-serif typography expressed the spirit of a more

progressive age and that mathematical grids are the most legible and harmonious means for structuring information.

More important than the visual appearance of this work is the attitude developed by its early pioneers about their profession. These trailblazers defined design as a socially useful and important activity. Personal expression and eccentric solutions were rejected, while a more universal and scientific approach to design problem solving was embraced. In this paradigm, designers define their roles not as artists but as objective conduits for spreading important information between components of society. Achieving clarity and order is the ideal.



## Pioneers of the movement

More than any other individual, the quality and discipline found in the Swiss design movement can be traced to Ernst Keller (1891-1968). After training as a lithographer and lettering artist, Keller joined the Zurich Kunstgewerbeschule (School of Applied Art) in 1918 to teach a course in advertising layout and develop a professional course in design and typography. In his teaching and his designs of lettering, trademarks, and posters, Keller maintained a standard of excellence over four decades. Rather than espousing a specific style, Keller argued that the solution to a design problem should emerge from its content. Fittingly, his work encompassed diverse solutions. His poster for the Rietberg Museum ([Fig. 18-1](#)) demonstrates his interest in symbolic imagery, simplified geometric forms, expressive edges and lettering, and vibrant contrasting color. A gentle and unassuming man, Keller initiated a period of excellence in Swiss graphic design.

The roots of the International Typographic Style are to a large extent found in the curriculum advanced at the School of Design in Basel, which is based on fundamental geometric exercises involving the cube and the line. This foundation, begun in the nineteenth century and thus independent of De Stijl and the Bauhaus, was the basis for the 1908 formation of the school's *Vorkurs* (foundation course) and remained relevant to the design program in the 1950s.

Théo Ballmer (1902-65), who first studied with Keller in Zurich and worked briefly at the Dessau Bauhaus under Klee, Gropius, and Meyer in the late 1920s, applied De Stijl principles to graphic design in an original way, using an arithmetic grid of horizontal and vertical alignments. In 1928 Ballmer's poster designs achieved a high degree of formal harmony as he used an ordered grid to construct visual forms.

The work of Max Bill (1908-94) encompassed painting, architecture, engineering, sculpture, and product and graphic design. After studying at the Bauhaus with Gropius, Meyer, Moholy-Nagy, Albers, and Kandinsky from 1927 until 1929, Bill moved to Zurich. In 1931 he embraced the concepts of *art concret* (concrete art) and began to find his way clearly. Eleven months before Van Doesburg died in April 1930, he formulated a manifesto of *art concret*, calling for a universal art of absolute clarity based on controlled arithmetical construction. *Art concret* paintings were totally constructed from pure, mathematically exact visual elements—planes and colors. Because these elements have no external meanings, the results are purely abstract. Graphic design is the antithesis of this concept in one sense, as design without symbolic or semantic meaning ceases to be a graphic communication and becomes fine art. However, *art concret* concepts can nonetheless be applied to the structural aspect of graphic design.

As the 1930s gave way to the war years and Switzerland maintained its neutrality, Bill constructed layouts of geometric elements organized with absolute order. Mathematical proportion, geometric spatial division, and the use of Akzidenz Grotesk type (particularly the medium weight) are features of

his work of this period ([Fig. 18-2](#)). He further explored the use of the ragged-right margin and indicated paragraphs by an interval of space instead of a paragraph indent in some of his 1940s book designs. His American architecture exhibition poster, constructed with an intricate grid ([Fig. 18-3](#)), demonstrates his strategy of designing a mathematical structure to contain the elements. The evolution of Bill's art and design was based on the development of cohesive principles of visual organization. Important concerns include the linear division of space into harmonious parts; modular grids; arithmetic and geometric progressions, permutations, and sequences; and the equalization of contrasting and complementary relationships into an ordered whole. In 1949 he concluded, "It is possible to develop an art largely on the basis of mathematical thinking."



**18-2** Max Bill, book cover, 1942. Mathematical precision is achieved by the alignment of type down the center of the page, creating harmony and order in an asymmetrical layout. 22.7 × 22.7 cm



**18-3** Max Bill, exhibition poster, 1945. Diamond-shaped photographs form a wedge; some photographs are placed on the white ground to equalize the figure and ground. 128 × 90 cm



**18-4** Anthony Froshaug, cover for the *Quarterly Bulletin* of the Hochschule für Gestaltung, Ulm, 1958. The four-column grid system, use of only two type sizes, and graphic resonance of this format were widely influential. 20 × 21 cm



**18-5** Max Huber, yearbook cover, 1951. An informal balance of halftones printed in red, black, and blue combines with yellow rectangles to turn the space into an energy-charged field. 20.5 × 14 cm



**18-6** Max Huber, poster for automobile races at the Autodroma di Monza near Milan, 1948. Reflecting the futurist fixation with velocity, speed and movement are expressed by typography racing back in perspective and arrows arcing forward, bringing depth to the printed page. 140 × 100 cm



**18-7** Max Huber, poster for Borsalino Hats, 1949. The design devices below the hat help to unify the posters when hung in rows together. 100 × 70 cm

In 1950 Bill became involved in the planning of the curriculum and buildings for the Hochschule für Gestaltung (Institute of Design) in Ulm, Germany. This school, which operated until 1968, attempted to establish a center of research



and training to address the design problems of the era with educational goals similar to those of the Bauhaus. Among the cofounders, Otl Aicher (1922-91) played a major role in developing the graphic design program (see Figs. 20-35 and 20-36). Bill left the Ulm directorship in 1956, and the school evolved using scientific and methodological approaches to design problem solving. English typographer Anthony Froshaug (1918-84) joined the Ulm faculty as professor of graphic design from 1957 until 1961 and set up the typography workshop. Froshaug's design of the Ulm journal's first five issues ([Fig. 18-4](#)) is paradigmatic of the emerging movement.

The Ulm Institute of Design included a study of semiotics, the philosophical theory of signs and symbols, in its curriculum. Semiotics has three branches: *semantics*, the study of the meaning of signs and symbols; *syntactics*, the study of how signs and symbols are connected and ordered into a structural whole; and *pragmatics*, the study of the relation of signs and symbols to their users. Also, principles of Greek rhetoric were reexamined for application to visual communications.

From the 1930s to the 1950s, in counterpoint to Bill's evolution toward a purist approach to graphic design, there was also a strong tendency toward complexity. During this time, Max Huber (1919-92) brought a vitality and intricacy to his work. After studying the formal ideas of the Bauhaus and experimenting with photomontage as a student at the Zurich School of Arts and Crafts, Huber moved south to Milan, Italy, and began his career. Returning to his native Switzerland during the war in 1942, Huber collaborated with Bill on exhibition design projects. After going back to Italy in 1946, Huber produced phenomenal graphics. Bright, pure hues were combined with photographs in intense, complex visual organizations ([Fig. 18-5](#)). Huber took advantage of the transparency of printing inks by layering shapes, typography, and images to create a complex web of graphic information ([Fig. 18-6](#)). Sometimes Huber's designs seem pushed to the edge of chaos, but through balance and alignment he maintained order in the midst of complexity. Others are more straightforward in approach ([Fig. 18-7](#)).

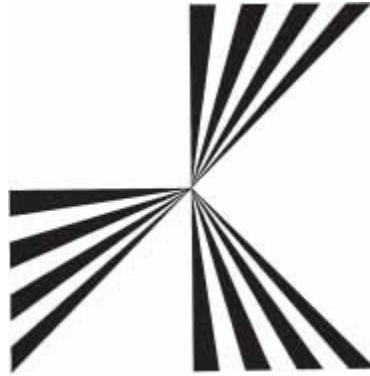
## Functional graphics for science

German-born Anton Stankowski (1906-98) worked from 1929 until 1937 as a graphic designer in Zurich, where he enjoyed close contact with many of the leading artists and designers of Switzerland, including Bill, Matter, and Richard P. Lohse (1902-88). During his Zurich period, Stankowski was particularly innovative in photography, photomontage, and darkroom manipulation of images. Visual pattern and form were explored in his close-up photographs of common objects, whose texture and detail were transformed into abstract images.

In 1937 Stankowski moved to Stuttgart, Germany, where he painted and designed for more than five decades. A dialogue is evident between Stankowski's painting and his design. Ideas about color and form from his paintings often find their way into his graphic designs; conversely, wide-ranging form experimentation in search of design solutions seems to have provided shapes and compositional ideas for his fine art.

World War II and military service, including a period as a prisoner of war after his capture by the Russians, interrupted his career. After the war, his work started to crystallize into what was to become his major contribution to graphic design: the creation of visual forms to communicate invisible processes and physical forces ([Fig. 18-8](#)). The abilities Stankowski brought to this problem were a strong mastery of constructivist design, an intellectual acumen for science and engineering, and a burning curiosity. Research and comprehension of the subject preceded his designs, for only after understanding the material to be presented can a designer invent forms that become symbols of complex scientific and engineering concepts. Stankowski tackled the unseen, ranging from electromagnetic energy to the internal workings of a computer, and transformed the concept underlying these forces into visual designs.

In 1968 the senate of Berlin commissioned Stankowski and his studio to develop a comprehensive design program for that city. Consistent design standards for architectural signage, street signs, and publications were developed. Instead of designing a trademark or unique typographic logo for use as the unifying visual element, Stankowski developed a tectonic element for consistent use on all material. This long horizontal line, with a short vertical line rising from it, became a symbol for the then-divided city of Berlin. The vertical line represented the Berlin Wall, which until 1989 separated the Soviet-dominated portion of the city from the rest of Berlin. The name *Berlin*, set in medium Akzidenz Grotesk, was always placed on the right side of the tectonic element ([Fig. 18-9](#)).



**18-8** Anton Stankowski, trademark for Standard Elektrik Lorenz AG, 1953. Dynamic equilibrium is achieved by an asymmetrical construction in an implied square, signifying communications transmission and reception.



**18-9.** Anton Stankowski, cover for *Berlin-Layout*, 1971. The cover design derives from a Stankowski painting. 30 × 20.5 cm



**18-10** Adrian Frutiger, schematic diagram of the twenty-one Univers fonts,

1954. A numerical system is used to designate different styles, widths, and weights. Frutiger systematically altered the forms of fonts located on this chart above, below, and to the left or right of Univers 55.



**18-11.** Bruno Pfäffli of Atelier Frutiger, composition with the letter *u*, c. 1960. All twenty-one variations of Univers can be used together to achieve dynamic contrasts of weight, tone, width, and direction.



**18-12** Edouard Hoffman and Max Miedinger, Helvetica typeface, 1961. The basic version of Helvetica released by the Stempel foundry in 1961 is shown, along with some of the variations developed later.



**18-13** Hermann Zapf, typefaces. Palatino, 1950; Melior, 1952; and Optima, 1958. These alphabets have a harmony and elegance seldom achieved in typeface design.



## New Swiss sans-serif typefaces

The emerging International Typographic Style was exemplified by several new sans-serif type families designed in the 1950s. The geometric sans-serif styles, mathematically constructed with drafting instruments during the 1920s and 1930s, were rejected in favor of more refined designs inspired by nineteenth-century Akzidenz Grotesk fonts (see Fig. 12-28). In 1954 a young Swiss designer working in Paris, Adrian Frutiger (b. 1928), completed a visually programmed family of twenty-one sans-serif fonts named Univers for the Deberny & Peignot type foundry (Fig. 18-10). The palette of typographic variations—limited to regular, italic, and bold in traditional typography—was expanded sevenfold. Numbers replaced conventional nomenclature. The normal or regular weight with the proper black-and-white relationships for book setting is called Univers 55, and the family ranges from Univers 39 (light/extra condensed) to Univers 83 (expanded/extrabold). Fonts to the left of Univers 55 are expanded; fonts to the right of Univers 55 are condensed. The stroke weights of fonts above Univers 55 are lighter, while stroke weights of fonts below Univers 55 are heavier. Because all twenty-one fonts have the same x-height and ascender and descender lengths, they form a uniform whole that can be used together with complete harmony (Fig. 18-11). The size and weight of the capitals are close to the size and weight of the lowercase characters; therefore, the texture and tone of a Univers text setting is more uniform than that of most earlier typefaces, especially in multilingual publications.

Frutiger labored for three years on Univers. To produce the Univers family, Deberny & Peignot invested over two hundred thousand hours of machine engraving, retouching, and final hand-punching to create the thirty-five thousand matrixes needed to produce all twenty-one fonts in the full range of sizes. Univers was unique in being produced for both metal and photo typesetting.

In the mid-1950s, Edouard Hoffman (1910-80) of the HAAS type foundry in Switzerland decided that the Akzidenz Grotesk fonts should be refined and upgraded. Hoffman collaborated with Max Miedinger (1910-80), who executed the designs, and their new sans serif, with an even larger x-height than that of Univers, was released as Neue Haas Grotesk. When this design was produced in Germany by the now-defunct D. Stempel AG in 1961, the face was named Helvetica (Fig. 18-12), from *Helvetia*, the traditional Latin name for Switzerland. Helvetica's well-defined forms and excellent rhythm of positive and negative shapes made it the most specified typeface internationally during the 1960s and 1970s. However, because different designers in several countries developed Helvetica's various weights, italics, and widths, the original Helvetica family lacked the cohesiveness of Univers. As digital typesetting became prevalent in the 1980s, versions of the Helvetica family with more systemic compatibility were developed, including Linotype's 1983 Neue Helvetica with eight weights, each with extended, condensed, and italic versions.

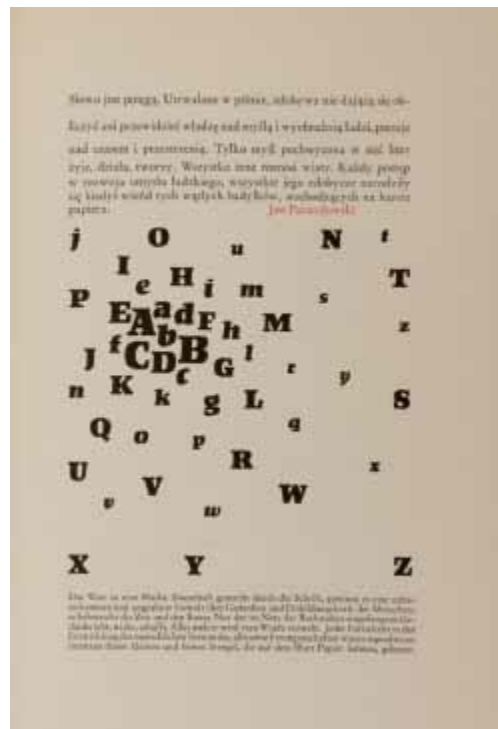
## A master of classical typography

While German and Swiss designers were forging the International Typographic Style, a major German typeface designer evolved from the traditions of calligraphy and Renaissance typography. A tremendous admiration for Rudolf Koch and Edward Johnston proved the catalyst that launched the career of Hermann Zapf (1918-2015). A native of Nuremberg, Germany, Zapf entered the graphic arts as an apprentice photo retoucher at age sixteen.

A year later he started his study of calligraphy after acquiring a copy of Koch's *Das Schreiben als Kunstfertigkeit* (Writing as Art), a manual on the subject. Four years of disciplined self-education followed, and at age twenty-one Zapf's first typographic involvement began when he entered Koch's printing firm. Later that year Zapf became a freelance book and typographic designer, and at age twenty-two the first of his more than fifty typefaces was designed and cut for the Stempel foundry. Zapf developed an extraordinary sensitivity to letterforms in his activities as a calligrapher, typeface designer, typographer, and graphic designer; all of these endeavors contributed to his view of typeface design as "one of the most visible visual expressions of an age."

Zapf's triumvirate of typefaces designed during the late 1940s and the 1950s are widely regarded as major type designs ([Fig. 18-13](#)): Palatino (released in 1950) is a roman style with broad letters, a large x-height, strong serifs, and elegant proportions somewhat reminiscent of Venetian faces; Melior (1952) is a modern style that departs from earlier models through its vertical stress and squared forms; and Optima (called a "serif-less roman" by Zapf) (1958) is a thick-and-thin sans serif with tapered strokes. Originally intended as a display font, Optima had its origins in drawings made by Zapf of inscriptions on the Arch of Constantine in Rome and the floor of the Basilica of Santa Croce in Florence. While Zapf's typeface designs are based on a deep understanding of the past, they are original inventions designed with a full understanding of twentieth-century technologies. To the complex and technically demanding craft of typeface design Zapf brought the spiritual awareness of a poet capable of inventing new forms to express the current century and to preserve it for posterity.

In the area of book design, Zapf's two editions of *Manuale Typographicum*, published in 1954 and 1968, are outstanding contributions to the art of the book ([Figs. 18-14](#) and [18-15](#)). Encompassing eighteen languages and more than a hundred typefaces, these two volumes consist of quotations about the art of typography, with a full-page typographic interpretation for each quotation. Zapf, like Eric Gill, combined a great love and understanding of the classical traditions of typography with a twentieth-century attitude toward space and scale.



**18-14** Hermann Zapf, page from *Manuale Typographicum*, 1968. Jan Parandowski's thoughts concerning the power of the printed word to "govern time and space" inspired this graphic field of tension radiating from a central cluster. 30.5 × 20.3 cm



**18-15** Hermann Zapf, page from *Manuale Typographicum*, 1968. Zapf organized this page with classical symmetry and exquisite intervals between letters. 30.5 × 20.3 cm

## Design in Basel and Zurich

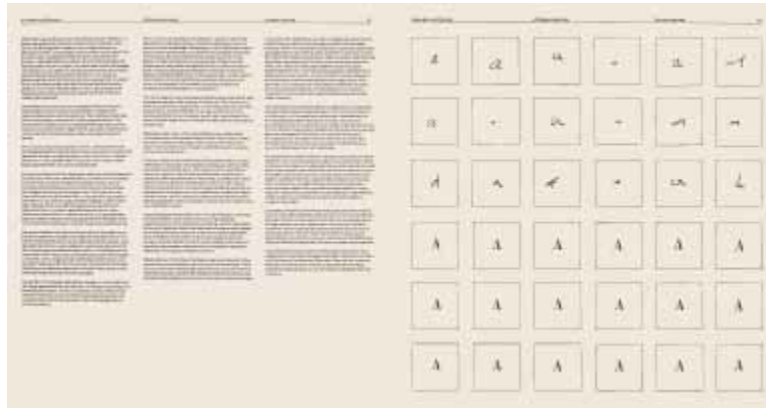
The further development of the International Typographic Style occurred in two cities, Basel and Zurich, located 70 kilometers apart in northern Switzerland. Fifteen-year-old Emil Ruder (1914-70) began a four-year compositor's apprenticeship in 1929 and attended the Zurich School of Arts and Crafts when he was in his late twenties. In 1947 Ruder joined the faculty of the Basel School of Design as the typography instructor and called upon his students to strike the correct balance between form and function. He taught that type loses its purpose when it loses its communicative meaning; therefore, legibility and readability are dominant concerns. His classroom projects developed sensitivity to negative or unprinted spaces, including the spaces between and inside letterforms. Ruder advocated systematic overall design and the use of a grid structure to bring all elements—typography, photography, illustration, diagrams, and charts—into harmony with each other while allowing for design variety. Problems of unifying type and image were addressed.

More than any other designer, Ruder realized the implications of Univers and the creative potential unleashed by the unity of proportion, because the consistent baseline and x-height allowed the mixing of all twenty-one typefaces. Ruder and his students exhaustively explored the contrasts, textures, and scale possibilities of the new face in both commissioned and experimental work. His methodology of typographic design and education was presented in his 1967 book *Typography: A Manual of Design*, which had a worldwide influence (Figs. [18-16](#) and [18-17](#)).



[18-16](#) Emil Ruder, book cover for *Typography: A Manual of Design*, 1967. Ruder's book is among the most important treatises on the International Typographic Style, and his design for the text reflects his beliefs and teaching philosophy. 24.1 × 23 cm





**18-17** Emil Ruder, page spread from *Typography: A Manual of Design*, 1967. These pages illustrate the differences between the written and printed letterform. 24.1 × 23. cm



**18-18.** Armin Hofmann, logotype for the Basel Civic Theater, 1954. This hand-lettered logotype anticipates the tight spacing and capital ligatures of phototypography. The control of spatial intervals between letterforms is magnificent.



**18-19** Armin Hofmann, poster for the Basel open-air theater production of *Giselle*, 1959. An organic, kinetic, and soft photographic image contrasts intensely with geometric, static, and hard-edged typographic shapes. 50.7 × 35.6 cm



**18-20** Armin Hofmann, trademark for the Swiss National Exhibition, Expo 1964. An *E* for *Exhibition* links with the Swiss cross. The open bottom permits the white space of the page to flow into the symbol.



**18-21** Armin Hofmann, poster for Herman Miller furniture, 1962. Suggesting the vertebrae of a spine, shapes and silhouettes of Herman Miller chairs cascade through space, anchored to the format and the type by the red logo at the top center. 127.5 × 90 cm

In 1947 Armin Hofmann (b. 1920) began teaching graphic design at the Basel School of Design, after completing his education in Zurich and working as a staff designer for several studios. Together with Ruder, he developed an educational model linked to the elementary design principles of the *Vorkurs* established in 1908. This curriculum was the decisive one in the 1950s and was widely used in the pharmaceutical industry by former students such as Karl Gerstner (b. 1930), the founder of the GGK agency. Also in 1947, Hofmann opened a design studio in collaboration with his wife, Dorothea. Hofmann applied deep aesthetic values and an understanding of form to both teaching and designing. As time passed, he evolved a design philosophy based on the elemental graphic-form language

of point, line, and plane, replacing traditional pictorial ideas with a modernist aesthetic. In his work and in his teaching, Hofmann continues to seek a dynamic harmony, where all the parts of a design are unified. He sees the relationship of contrasting elements as the means of invigorating visual design. These contrasts include light to dark, curved lines to straight lines, form to counterform, soft to hard, and dynamic to static, with resolution achieved when the designer brings the total into an absolute harmony.

Hofmann works in diverse areas, designing posters, advertisements, and logos, as well as other materials (Figs. [18-18 through 18-22](#)). In 1965 Hofmann published *Graphic Design Manual*, a book that presents his application of elemental design principles to graphic design.

Zurich designers, including Carlo L. Vivarelli (1919-86), were also forging the new movement in the late 1940s. Vivarelli's "For the Elderly" poster, conceived to spread awareness of the elderly and their problems, used the angle of illumination on the face for dramatic impact ([Fig. 18-23](#)). Swiss design began to coalesce into a unified international movement when the journal *Neue Grafik / New Graphic Design / Graphisme actuel* began publication in 1959 (Figs. [18-24](#) and [18-25](#)). The editors were Vivarelli and three other Zurich designers who played a major role in the evolution of the International Typographic Style: Lohse, Josef Müller-Brockmann (1914-96), and Hans Neuburg (1904-83). This trilingual periodical presented the philosophy and accomplishments of the Swiss movement to an international audience. Its format and typography were a living expression of the order and refinement achieved by Swiss designers.



**18-22** Armin Hofmann, poster for the Basel open-air theater production of *Wilhelm Tell*, 1963. In large sans-serif uppercase letters, the name *Tell* implies an arrow aimed at the large apple in the background. 127.5 × 90 cm



**18-23** Carlo L. Vivarelli (designer) and Werner Bischof (photographer), “Für das Alter” (For the Elderly) poster, 1949. With the text set in Akzidenz Grotesk, a juxtaposition of an organic, human, and textured photograph with sharp geometric typography intensifies the meaning of both. 127.5 × 90 cm



**18-24** Carlo L. Vivarelli, cover for *Neue Grafik / New Graphic Design / Graphisme actuel*, no. 2, 1959. The mathematical structure of the organizational grid signifies the scientific and functional design philosophy of the Swiss movement. 28 × 25 cm





**18-25** Hans Neuburg, pages from *New Graphic Design*, no. 13, 1962.  
Trademark design competition entries are organized on a grid; spatial intervals create rhythm and movement. 28 × 25 cm



**18-26** Josef Müller-Brockmann, Swiss Auto Club poster, 1954. Photography amplifies the text, “The friendly hand sign protects against accidents.” 127.6 × 90.2 cm



**18-27** Josef Müller-Brockmann, public awareness poster, 1960. Red type declares “less noise,” while the photograph graphically depicts the discomfort noise causes. 127.6 × 90.2 cm

Emerging as a leading theorist and practitioner of the movement, Müller-Brockmann sought an absolute and universal form of graphic expression through objective and impersonal presentation, communicating to the audience without the interference of the designer’s subjective feelings or propagandistic techniques of persuasion. A measure of his success can be gauged by observing the visual power and impact of his work. Designs made by Müller-Brockmann in the 1950s are as current and vital as they were a half-century ago and communicate their message with intensity and clarity. His photographic posters treat the image as an objective symbol, with neutral photographs gaining impact through scale and camera angle (Figs. **18-26** and **18-27**). In his celebrated concert posters, the language of constructivism creates a visual counterpart to the structural harmony of the music to be performed (**Fig. 18-28**).

His exhibition poster “Der Film” (Fig. 18-29) demonstrates the universal design harmony achieved by mathematical spatial division. The proportions are close to the three-to-five ratio of the golden mean, considered the most beautifully proportioned rectangle by the ancient Greeks. The space is divided into fifteen rectangular modules, with three modules across the horizontal dimension and five down the vertical dimension. The top nine modules approximate a square, the title fills three units, and three are below the title. *Film* occupies two units, and the secondary typographic information aligns with the front edge of the *F* in *Film*. This design organization grew out of functional communication needs. The title projects clearly at great distances against the field of black, and the overlapping of *Film* in front of *der* is a typographic equivalent to the cinematic techniques of overlapping images and dissolving from one image to another. The graphic power of this poster’s elemental simplicity successfully combines effective communication, expression of the content, and visual harmony.

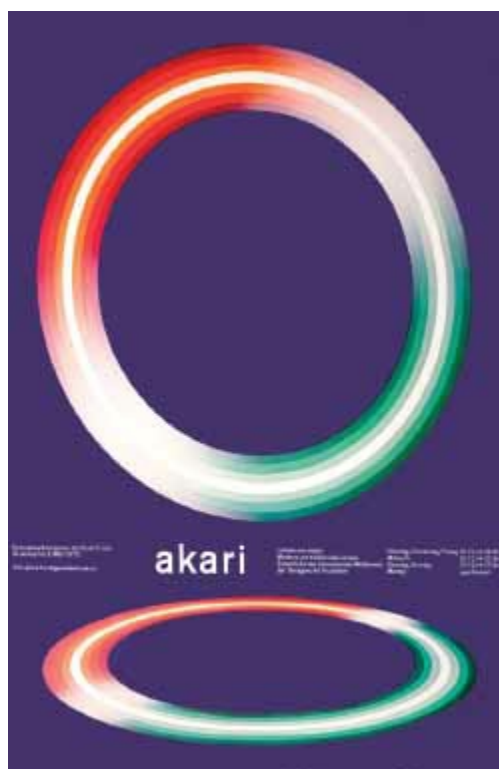


**18-28** Josef Müller-Brockmann, “Musica Viva” concert poster, 1959. Colored squares march in musical rhythm on the tilted white square. Typography and shapes align in harmonious juxtaposition to imply a visual interpretation of music. 127.6 × 90.2 cm

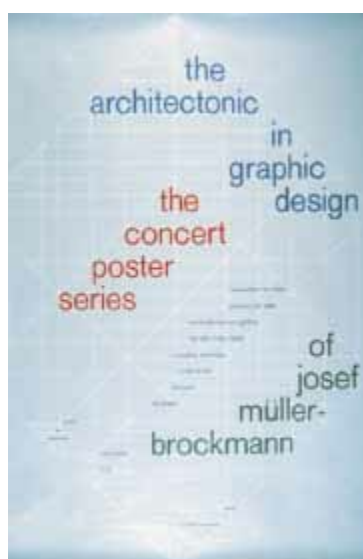


**18-29** Josef Müller–Brockmann, “Der Film,” exhibition poster, 1960. Against a black field, the word Film is white, the word der is gray, and the supporting typography is red. 127.6 × 90.2 cm





**18-30** Josef Müller-Brockmann, poster for an exhibition of lamps, 1975. Modulated, glowing multicolor disks signify the radiant energy of lighting fixtures. 127.6 × 90.2 cm



**18-31** Josef Müller-Brockmann, exhibition poster, 1980. The grid, always underlying Müller-Brockmann's designs, becomes visible as a major element in this poster. 127.6 × 90.2 cm

As with Müller-Brockmann's music posters, geometric forms become metaphorical in a poster for an exhibition of lamps ([Fig. 18-30](#)). In a 1980 poster for an exhibition of his own he revealed the nature of the grid structures underlying his work ([Fig. 18-31](#)). Through his designs, writing, and teaching, Müller-Brockmann became the era's most influential Swiss designer as the national movement he helped create grew beyond the country's borders. His

1961 book *Grid Systems in Graphic Design* is the seminal source on this subject.

In Switzerland, a country with outstanding design schools, such self-educated graphic designers as Siegfried Odermatt (b. 1926) are a rarity. Odermatt originally planned to become a photographer, but after working in photographic studios for several years, he turned to design and typography. After a period of employment in several advertising agencies, Odermatt opened his own studio in 1950. Working for corporate clients in the areas of trademark development, informational graphics, advertising, and packaging, Odermatt played an important role in applying the International Typographic Style to the communications of business and industry. He combined succinct, efficient presentation of information with a dynamic visual quality, using straightforward photography with drama and impact. Ordinary images were turned into convincing and engaging photographs through the careful use of cropping, scale, and lighting, with attention to shape and texture as qualities that cause an image to emerge from the page (Figs. [18-32](#) and [18-33](#)). Odermatt seeks originality through the idea, not through visual style—in his work, graphic design is always seen as an instrument of communication.



**18-32** Siegfried Odermatt, advertisement for Apotheke Sammet over-the-counter medicine, 1957. Close-up photography makes ordinary subjects arresting. The trademark is created from the firm's initials. 20 × 27.5 cm



**18-33** Siegfried Odermatt, cover for *Schelling Bulletin*, no. 4, 1963. This folder for a paperboard and packaging manufacturer uses an unexpected photographic view of an ordinary object. 20 × 27.5 cm

Much of Odermatt's work is purely typographic, and he believes a one-color typographic design can achieve the visual impact and power of full-color graphics through strength of concept and orchestration of visual form, space,

shape, and tone. By his fresh and original arrangements of graphic elements, Odermatt demonstrates the infinite possibilities for dividing and organizing space on the printed page. There is also an element of the playful and the uninhibited in his work, a feature that is unusual for Swiss design of this period. Rosmarie Tissi (b. 1937), who joined his studio in the early 1960s, is also known for her playful work ([Fig. 18-34](#)). In 1968 she became an equal partner with Odermatt in the studio Odermatt & Tissi ([Fig. 18-35](#)). This studio loosened the boundaries of the International Typographic Style and introduced elements of chance, the development of surprising and inventive forms, and intuitive visual organization into the vocabulary of graphic design. This phase of the studio's development marked the beginning of a break with the traditions of Swiss design and will be discussed further in chapter 22.



**18-34** Rosmarie Tissi, Univac advertisement, 1965. A dynamic, powerful image is created by the careful cropping and placement of two telephone receivers. Various sizes



**18-35** Rosmarie Tissi, calendar design, 1971. Various sizes





**18-36** Rudolph de Harak, cover for the record album *Sounds of the Alps*, c. 1961. Three vigorous brushstrokes signify sound waves and Switzerland's mountainous terrain. 31 × 31 cm



**18-37** Rudolph de Harak, cover for the record album *Vivaldi: Gloria*, early 1960s. Squares of color become a twentieth-century designer's emotive response to eighteenth-century music. 31 × 31 cm

During the post–World War II era the spirit of internationalism grew. Increased trade enabled multinational corporations to operate in more than a hundred different countries. The speed and pace of communications were turning the world into a global village. There was an increasing need for communicative clarity, for multilingual formats, and for elementary pictographs and glyphs to enable people from around the world to comprehend signs and information. The new graphic design developed in Switzerland helped fulfill these needs, and its fundamental concepts and methodology spread throughout the world.

## The International Typographic Style in America

The Swiss movement had a major impact on postwar American design. Its influence was first felt in the late 1940s and 1950s, and became especially evident during the 1960s and 1970s. Rudolph de Harak (1924-2002), a self-taught graphic designer who embraced European modernism, began his career in Los Angeles in 1946. Four years later he moved to New York, where he formed his own design studio in 1952.

De Harak's evolution has been a continuing quest for communicative clarity and visual order, which are the qualities he deems vital to effective graphic design. He recognized these qualities in Swiss design during the late 1950s and adapted attributes of the movement such as grid structures and asymmetrical balance. Responding to the legibility and formal perfection of Akzidenz Grotesk before it was available in the United States, de Harak obtained specimen sheets from European foundries so that he could assemble headlines for his designs, which combine purity of form with elemental signs and images. A series of album covers for Westminster Records (Figs. [18-36](#) and [18-37](#)) evoke conceptual images of the music's structure.

During the early 1960s de Harak initiated a series of over 350 book jackets for McGraw-Hill Publishers using a uniform typographic system and grid (Figs. [18-38](#) and [18-39](#)). Each book's subject was implied and articulated through visual configurations ranging from elemental pictographs to abstract geometric structures. This series of paperback books covered academic disciplines including history, psychology, sociology, management, and mathematics. De Harak's approach appropriately expressed the conceptual content of each volume. The nature of book-jacket design in the United States was expanded and redefined by de Harak's extensive production.

The International Typographic Style was rapidly embraced in corporate and institutional graphics during the 1960s and remained a prominent aspect of American design for more than two decades. A noteworthy example was found in the graphic design office at the Massachusetts Institute of Technology (MIT), where a sustained level of quality and imagination was achieved. In the early 1950s MIT established a graphic design program enabling all members of the university community to benefit from free, professional design assistance on their publications and publicity material, an early recognition of the cultural and communicative value of design by an American university. MIT based its graphic-design program on a commitment to the grid and sans-serif typography. The staff was innovative in the use of designed letterforms and manipulated words as vehicles to express content. This approach evolved in the work of Jacqueline S. Casey (1927-91), director of the Design Services Office; Ralph Coburn (b. 1923), designer for the Office of Publications; and Dietmar Winkler (b. 1938), a German-trained designer who worked with Casey and Coburn from 1966 until 1971.

The Design Services Office (now the Publishing Services Bureau) produces publications and posters ([Fig. 18-40](#)) announcing concerts, speakers, seminars,

exhibitions, and courses on the university campus. These frequently use solid-color backgrounds. Many of their solutions are purely typographic, originally created on a drafting table for economical line reproduction. In a sense, letterforms are used as illustrations, for the design and arrangement of the letters in key words frequently become the dominant image (Figs. [18-41 through 18-44](#)).

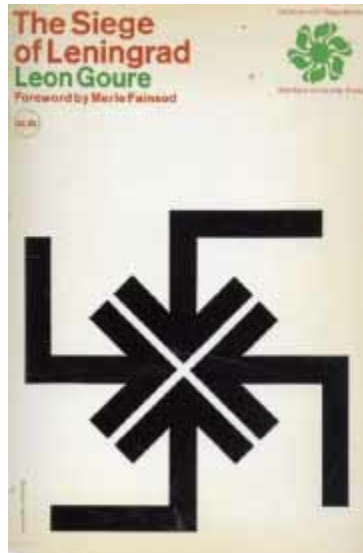
The use of graphic form to express technical and scientific information is demonstrated by Dietmar Winkler's poster for a computer-programming course (Fig. [18-45](#)).

The rapid spread of the International Typographic Style resulted from the harmony and order of its methodology. The ability of elemental forms to express complex ideas with clarity and directness is seen in the "Inflatable Sculpture" exhibition poster (Fig. [18-46](#)) by Arnold Saks (b. 1931).

The design movement that began in Switzerland and Germany outgrew its native boundaries to become truly international. In countries such as Canada and Switzerland, where bilingual or trilingual communications are the norm, the International Typographic Style was particularly valuable. It allowed diverse informational materials ranging from signage to publicity to be unified into a coherent body. A growing awareness of design as a logical tool for large organizations caused corporate design and visual-identification systems to expand after World War II. During the mid-1960s the development of corporate design and the International Typographic Style were linked into one movement. This will be discussed in chapter 20.



**18-38** Rudolph de Harak, book jacket for *The Stress of Life*, 1963. This is one of over 350 book jackets de Harak designed for McGraw-Hill Publishers in the 1960s. Each cover conforms to a consistent format, yet the subjects are interpreted through a remarkable variety of symbolic forms and images. Here the book's subject is implied by a knotted rope. 20.4 × 13.5 cm



**18-39** Rudolph de Harak, book jacket for *The Siege of Leningrad*, 1963. The siege is represented by an altered swastika. 20.4 × 13.5 cm



**18-40** Jacqueline S. Casey, announcement for the MIT ocean engineering program, 1967. Typography sits above an X-ray of a chambered nautilus shell



superimposed on a wavelike repetition of fluid blue shapes. 55 × 42 cm



**18-41** Jacqueline S. Casey, “Six Artists,” exhibition poster for the MIT Hayden Gallery, 1970. 44 × 44 cm



**18-42** Ralph Coburn, poster for the MIT jazz band, 1972. A staccato repetition of the letterforms of the word *jazz* establishes musical sequences and animates the space. 44 × 44 cm



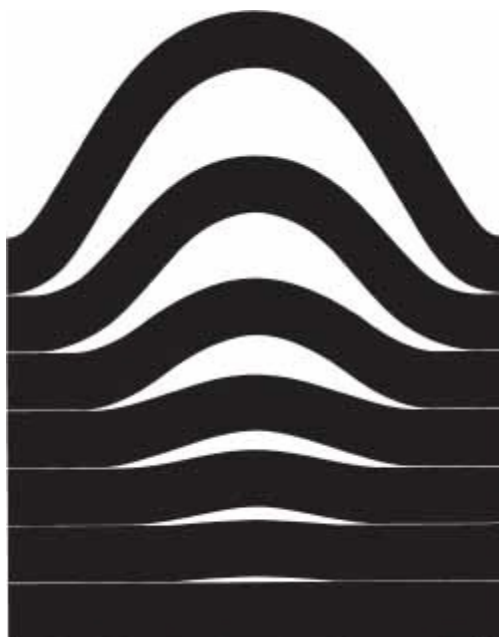
**18-43** Jacqueline S. Casey, poster for an MIT open house, 1974. Stencil letterforms announce the open house, and the open *O* does double duty as a concrete symbol of the opening of the campus to visitors. 42.5 × 57.5 cm





**18-45** Dietmar Winkler, poster for a computer programming course at MIT, 1969. The term *COBOL* emerges from a kinetic construction of modular letters. 82.5 × 42.5 cm





**18-46** Arnold Saks, “Inflatable Sculpture,” poster for the Jewish Museum, 1968. A sequence of bars bending upward signifies the action of energy upon pliable materials and graphically conveys the essence of the subject. 92.7 × 61 cm

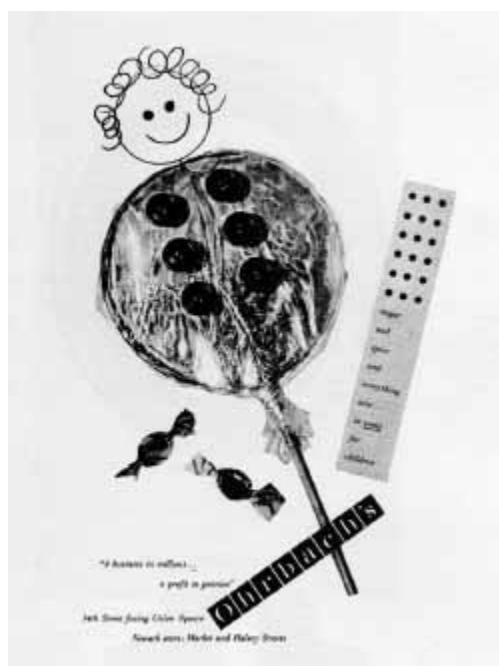
## 19 The New York School



**19-1.** Paul Rand, cover for *Direction* magazine, December 1940. The red dots are symbolically ambiguous, becoming holiday decorations or blood drops, while the ribbon is represented by barbed wire. 27.9 × 20.9 cm



**19-2.** Paul Rand, *Jazzways* yearbook cover, 1946. Collage technique, elemental symbolic forms, and dynamic composition characterized Rand's work in the late 1930s and 1940s. 27.9 × 21.6 cm



**19-3.** Paul Rand, Ohrbach's advertisement, 1946. A combination of elements—logotype, photograph, decorative drawing, and type—are playfully unified. Various sizes

The first wave of modern design in America was imported by talented European immigrants seeking to escape political totalitarianism. They provided Americans with a firsthand introduction to the European avant-garde. The 1940s saw steps toward an original American approach to modernist design. While borrowing freely from the work of European designers, Americans added

new forms and concepts. European design was often theoretical and highly structured; American design was pragmatic, intuitive, and less formal in its approach to organizing space. Just as Paris had been receptive to new ideas and images during the late nineteenth and early twentieth centuries, New York City served as a cultural incubator in the middle of the twentieth century. It nurtured creativity, and its prevailing climate attracted individuals of great talent and enabled them to realize their potential.

Unique aspects of American culture and society informed the American approach to modern design. The United States is an egalitarian society with capitalistic values, limited artistic traditions before World War II, and a diverse ethnic heritage. In this highly competitive society, novelty of technique and originality of concept were much prized, and designers sought to simultaneously solve communications problems, present information directly, and satisfy a need for personal expression. This phase of American graphic design began with strong European roots during the 1940s, gained international prominence in the 1950s, and continued until the 1990s.



## Pioneers of the New York school

More than any other American designer, Paul Rand (1914-96) initiated the American approach to modern graphic design. Born Peretz Rosenbaum, he changed his name at the outset of his professional life. When he was twenty-three years old, Rand began the first phase of his design career, as a promotional and editorial designer for the magazines *Apparel Arts*, *Esquire*, *Ken*, *Coronet*, and *Glass Packer*. His magazine covers broke with the traditions of American publication design. A thorough knowledge of the modern movement, particularly the works of Klee, Kandinsky, and the cubists, led Rand to the understanding that freely invented shapes could have a self-contained life, both symbolic and expressive, as a visual-communications tool. His ability to manipulate visual form (shape, color, space, line, value) and skillful analysis of communications content, reducing it to a symbolic essence without making it sterile or dull, allowed Rand to become widely influential while still in his twenties. The playful, visually dynamic, and unexpected often found their way into his work. A *Direction* magazine cover ([Fig. 19-1](#)) shows the important role of visual and symbolic contrast in Rand's designs. The handwritten Christmas tag on a crisp rectangle contrasts sharply with the mechanical stencil lettering of the logo on a torn-edged collage element; a Christmas package wrapped with barbed wire instead of ribbon was a grim reminder of the spread of global war. Rand seized upon collage and montage as means to bring concepts, images, textures, and even objects into a cohesive whole ([Fig. 19-2](#)).

From 1941 until 1954 Paul Rand applied his design approach at the Weintraub advertising agency. His collaborations with copywriter Bill Bernbach (1911-82) became a prototype for the now ubiquitous art/copy team working closely together to create a synergistic visual-verbal integration. Campaigns they created for clients, including Ohrbach's department store, featured entertaining puns and wordplay supported by Rand's whimsical integration of photography, drawing, and logo ([Fig. 19-3](#)). The image visually reinforces the headline. After leaving the agency, Rand became an independent designer with increasing emphasis on trademark and corporate design. The 1946 book *Thoughts on Design* was the first that he both wrote and designed ([Fig. 19-4](#)). Illustrated with over eighty examples of his work, it inspired a generation of graphic designers.



**19-4.** Paul Rand, cover for *Thoughts on Design*, 1946. A photogram, with several exposures of an abacus placed on photographic paper in the darkroom, becomes a metaphor of the design process—moving elements around to compose space—and provides a visual record of the process. 27.3 × 21.6 cm



**19-5.** Paul Rand, poster for the American Institute of Graphic Art, 1968. A red “A. I. G. A.” plays hide-and-seek against the green background, as a pictographic clown face does the same with an organic abstraction. 111.9 × 80 cm



**19-6.** Paul Rand, poster for the film *No Way Out*, 1950. Rand's integration of photography, typography, signs, graphic shapes, and the surrounding white space stands in marked contrast to typical film posters. 104.5 × 68 cm



**19-7.** Paul Rand, cover for H. L. Mencken's *Prejudices: A Selection*, 1955. 18.4 × 11.2 cm



**19-8.** Paul Rand, Dada book cover for *The DADA Painters and Poets*, 1951. 25.9 × 19.4 cm; also published as a poster in various sizes.

Rand understood the value of ordinary, universally understood signs and symbols as tools for translating ideas into visual communications (Figs. [19-5 through 19-8](#)). To engage the audience successfully and communicate memorably, he knew that the designer needed to alter and juxtapose signs and symbols. A reinterpretation of the message was sometimes necessary to make the ordinary into something extraordinary. Sensual visual contrasts marked his work. He played red against green, organic shape against geometric type, photographic tone against flat color, cut or torn edges against sharp forms, and the textural pattern of type against white. In addition, Rand took risks by exploring unproven ideas. In his poster design for the American Institute of Graphic Arts, design becomes play and the futurist concept of simultaneity is evoked.

For all his visual inventiveness, Rand defined design as the integration of form and function for effective communication. The cultural role of the designer was to upgrade, rather than serve, the least common denominator of public taste. During the early period of Rand's career, he made forays into the vocabulary of modern art but never parted from an immediate accessibility of image ([Fig. 19-9](#)).

During a design career in a life cut short by illness, Alvin Lustig (1915-55) incorporated his subjective vision and private symbols into graphic design. Born in Colorado, Lustig alternated between the East and West Coasts and between architecture, graphic design, and interior design. At age twenty-one he began a graphic design and printing business in the rear of a Los Angeles drugstore. On projects for the Ward Ritchie Press, Lustig created abstract geometric designs using type rules and ornaments.

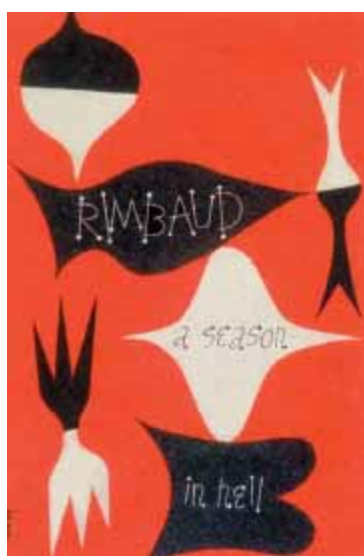
Sensing that Lustig's work was created by an "artist who might possess a touch of genius," publisher James Laughton of New Directions in New York began to



give him book and jacket design commissions in 1940 (Figs. [19-10](#) and [19-11](#)). As New Directions published books of outstanding literary quality, Lustig's design methodology—searching for symbols to capture the essence of the contents and treating form and content as one—received a positive response from its literary audience. For *27 Wagons Full of Cotton* ([Fig. 19-12](#)), a delicate magnolia flower is brutally nailed to rough siding; these contradictory photographic symbols represent the violence and hatred behind the civilized façade in human affairs. Believing in the importance of painting for design and design education, he considered the artist's pure research into private symbols the wellspring for the public symbols created by the designer ([Fig. 19-13](#)).



[19-9](#). Paul Rand, monograph cover, 1953. An exuberance of shape and whimsical images are recurring themes in Rand's advertisements and children's books. 24.4 × 26 cm



**19-10.** Alvin Lustig, cover for Arthur Rimbaud's *A Season in Hell*, 1945. Sharp black-and-white biomorphic figures on a deep-red field suggest the French poet's spiritual descent into hell and his failures in love and art. 21 × 12.7 cm



**19-11.** Alvin Lustig, cover for Federico García Lorca's *3 Tragedies*, 1949. In this montage using five images, the writer's name and the book title become photographed objects. 21.6 × 15.3 cm

In 1944 Lustig became the visual design research director of *Look* magazine, a position he held until 1946. By 1950 he was becoming increasingly involved in design education, and in 1951 he was asked by Josef Albers to help develop a graduate graphic design program at Yale University. His eyesight had begun to fail, however (he had been diagnosed with diabetes in his teens), and he was totally blind by the autumn of 1954. In the face of this overwhelming difficulty, Lustig continued to teach and design until his death more than a year later, at age forty.

In 1939, twenty-four-year-old Alex Steinweiss (1916-2011) was named the first art director of Columbia Records. The modern design sensibilities of the 1940s were applied to record-album design as Steinweiss searched for visual forms and shapes to express music using fresh approaches. (Fig. 19-14). Often Steinweiss approached space informally; elements were placed on the field with a casual balance sometimes bordering on a random scattering of forms.

Bradbury Thompson (1911-95) emerged as one of the most influential graphic designers in postwar America. After earning an economics degree from Washburn College in his hometown of Topeka, Kansas, in 1934, Thompson worked for printing firms there for several years before moving to New York. From 1945 until 1959 he served as art director of *Mademoiselle* and from 1945 until 1972 as design director of *ARTnews*. His designs for *Westvaco Inspirations*, four-color publications demonstrating printing papers, continued from 1939 until 1961, making a significant impact. A thorough knowledge of printing and typesetting, combined with an adventurous spirit of experimentation, allowed him to expand the range of design possibilities. *Westvaco Inspirations* used letterpress plates of art and illustration borrowed

from advertising agencies and museums. With a limited budget for new plates and artwork, Thompson used the type case and print shop as his “canvas, easel, and second studio.” He discovered and explored the potential of eighteenth- and nineteenth-century engravings as design resources ([Fig. 19-15](#)). Large, bold organic and geometric shapes were used to bring graphic and symbolic power to the page. Letterforms and patterns were often enlarged and used as design elements or to create visual patterns and movements. Four-color process plates were taken apart and used to create designs ([Fig. 19-16](#)) and often overprinted to create new colors. In sum, Thompson achieved a rare mastery of complex organization, form, and visual flow. For *Westvaco Inspirations* 210 ([Fig. 19-17](#)), a photograph loaned for use as a printing specimen was the catalyst for Thompson’s typographic invention. Typography gained expression through scale and color.

During the 1960s and 1970s Thompson turned increasingly to a classical approach to book and editorial format design. Readability, formal harmony, and a sensitive use of Old Style typefaces marked his work for periodicals such as *Smithsonian* and *ARTnews*, United States postage stamps, and a steady flow of books, including the monumental Washburn College Bible. From 1956 until shortly before his death, Thompson was a visiting professor at the Yale School of Art, where he inspired several generations of young graphic designers.

The sensibilities of the New York school were carried to Los Angeles by Saul Bass (1919-96). He moved from New York to California in 1946, and he opened a studio there two years later. Paul Rand’s use of shape and asymmetrical balance during the 1940s was an important inspiration for Bass, but while Rand’s carefully orchestrated compositions used complex contrasts of shape, color, and texture, Bass frequently reduced his designs to a single dominant image. While studying at Brooklyn College Bass had been introduced to constructivism and the Bauhaus by his teacher György Kepes, who had worked with Moholy-Nagy.

Bass had a remarkable ability to express the nucleus of a design with images that become glyphs, or elemental pictorial signs that exert great graphic power ([Fig. 19-18](#)). Although Bass reduced messages to simple pictographic images, his work is not simply the elemental graphics of constructivism. Irregular forms are cut from paper with scissors or drawn with a brush. Freely drawn, decorative letterforms are often combined with typography or handwriting. There is a robust energy about his forms and an almost casual quality about their execution. While images are simplified to a minimal statement, they lack the exactitude of measurement or construction that could make them rigid.

Motion pictures had long used traditional portraits of actors and actresses in promoting films, and mediocre and garish typography for film titles. Then producer/director Otto Preminger commissioned Bass to create unified graphic materials for his films, including logos, theater posters, advertising, and animated film titles. The first comprehensive design program unifying both print and media graphics for a film was in 1955 for Preminger’s *The Man with the Golden Arm*. Bass’s symbol for this film about drug addiction is a thick pictographic arm thrusting downward into a rectangle composed of flat cutout shapes and bracketed with the film title ([Fig. 19-19](#)). The titles for this motion

picture were equally innovative ([Fig. 19-20](#)). Accompanied by staccato jazz music, a single white bar thrusts down onto the screen, followed by three more; when all four reach the center of the screen, typography appears, listing the featured performers. All of these elements, except one bar, retained for continuity, fade. Then, four bars sweep in from the top, bottom, and sides to frame the film-title typography, which suddenly appears. This kinetic sequence of animated bars and typography continues in perfect synchronization to the throbbing wail of jazz music through the credits. Finally, the bars thrust into the space and transform into the pictographic arm of the logo. From this beginning, Bass became the acknowledged master of the film title. He pioneered an organic process of forms that appear, disintegrate, reform, and transform in time and space. This combination, recombination, and synthesis of form was carried over into the area of printed graphics.



**19-12.** Alvin Lustig, cover for Tennessee Williams's *27 Wagons Full of Cotton* , 1949. Lustig understood the frail human spirit and brutal environmental forces articulated in Williams's plays. 21.6 × 15.3 cm



**19-13.** Alvin Lustig, cover for *Anatomy for Interior Designers* , 1948. 25.4 × 22.9 cm





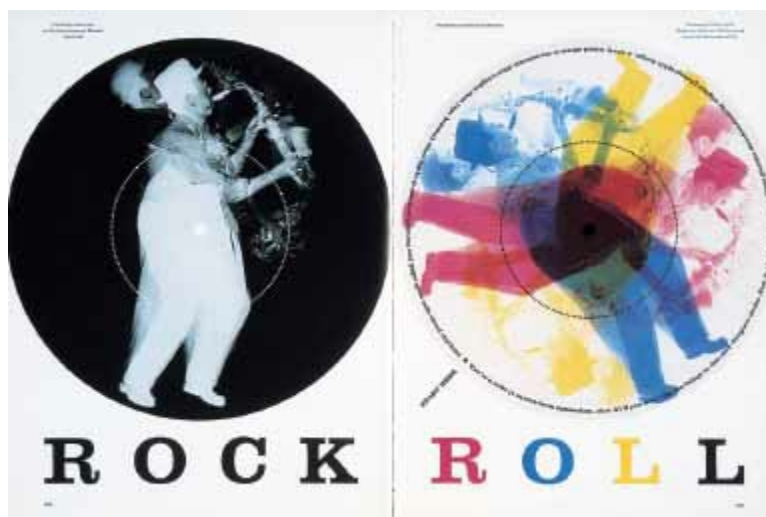
**19-14.** Alex Steinweiss, record album cover, *Beethoven's Symphony No. 5*, 1949. This collage of diverse elements typifies Steinweiss's album covers. 31 × 31 cm



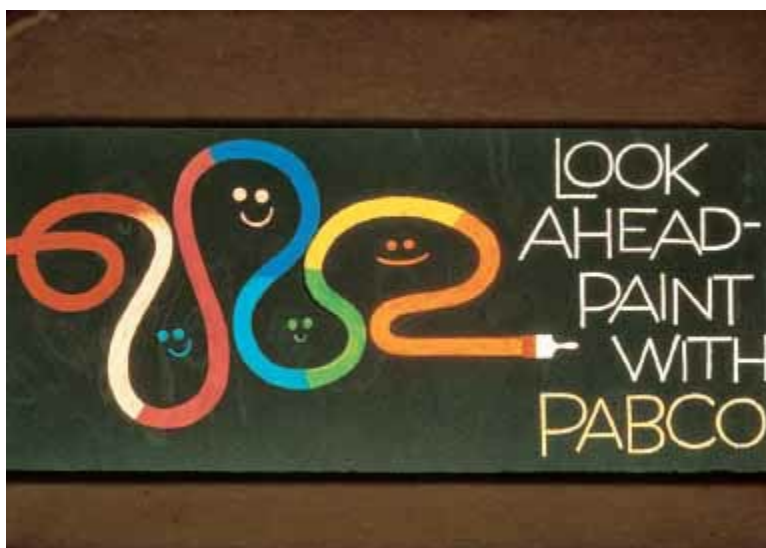
**19-15.** Bradbury Thompson, pages from *Westvaco Inspirations 151*, 1945. The vast storehouse of printed images now in the public domain was deftly probed and became part of the modern design vocabulary. 22.9 × 30.5 cm



**19-16.** Bradbury Thompson, pages from *Westvaco Inspirations 186*, 1951. This spirited collage opens an issue called "Enlarging upon Printing," exploring such possibilities as enlarging halftone dots. 22.9 × 30.5 cm



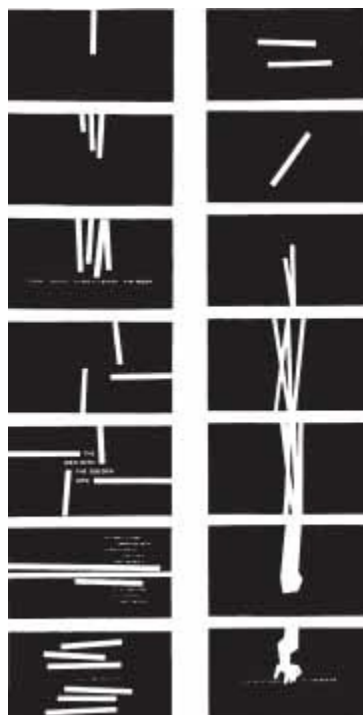
**19-17.** Bradbury Thompson, pages from *Westvaco Inspirations 210* , 1958. A multiple-exposure photograph of a saxophone player is reversed from a black circle on the left and overprinted in primary colors on the right. 22.9 × 30.5 cm



**19-18.** Saul Bass, billboard for Pabco Paints, early 1950s. The process of painting is reduced to a multicolored stripe, while happy customers are articulated by three simple marks. 4.3 × 14.6 m



**19-19.** Saul Bass, logo for *The Man with the Golden Arm*, 1955. This consistent and memorable visual identifier was flexible enough for uses ranging from minute newspaper advertisements to large-scale posters. Instead of using a portrait of Frank Sinatra, an arm of the drug addict Frankie Machine is used as the central theme. 102.9 × 68.6 cm



**19-20.** Saul Bass, film titles for *The Man with the Golden Arm*, 1955. Abstract graphic elements create a spare, gaunt, and progressive intensity reflecting the character of the film. Graphic design for film was forever revolutionized. 101.6 × 68.6 cm



**19-21.** Saul Bass, poster and advertisement for *Exodus*, 1960. Two levels of reality express the struggle of Israel's birth: the two-dimensional logo and the photographically frozen moment when this image is engulfed in flames. Various sizes



**19-22.** George Tscherny, dance program cover, 1958. Two pieces of cut paper capture the renowned modern dancer Martha Graham in one of her classic poses.





**19-23.** George Tscherny, exhibition catalogue cover, 1961. José de Rivera (1904-85) was a constructivist sculptor whose parabolic curves twist and bend in space. Tscherny expressed this by photographing bent and twisted type.

A typical Bass motion picture design program can be seen in the 1960 graphics for *Exodus*. Bass created a pictograph of arms reaching upward and struggling for a rifle, conveying the violence and strife connected with the birth of the nation of Israel. This mark was used in a comprehensive publicity program, including newspaper, magazine, and trade advertisement posters ([Fig. 19-21](#)), film titles, and even stationery, shipping labels, and other routine printed matter. Each individual item was approached as a unique communications problem. The simplicity and directness of Bass's work enables the viewer to interpret the content immediately.

In addition to his film graphics, Bass created numerous corporate-identity programs. He also directed a number of films, ranging from the outstanding short film *Why Man Creates*, which used a kaleidoscope of film techniques probing the nature of human creativity and expression, to a feature-length motion picture.

George Tscherny (b. 1924), a native of Budapest, Hungary, immigrated to the United States as a child and received his visual education there. Tscherny headed the graphic design department for the New York design firm George Nelson & Associates before opening his own design office in 1956. Tscherny has functioned as an independent designer, which is unusual in a profession where partnerships, large staffs, and staff positions are the norm. An intuitive and sensitive designer, Tscherny possesses an ability to seize the essence of the subject and express it in stunningly simple terms. The results are elegant, to the point, and disarmingly simple. Tscherny's vocabulary of techniques for solving design problems includes type, photography, simple calligraphic brush drawing, and bold, simple shapes cut from colored papers. Regardless of technique, his process of reducing complex content to an elemental graphic symbol expressing the underlying order or basic form of the subject is constant (Figs. [19-22](#) and [19-23](#)).

The New York firm of Brownjohn, Chermayeff, and Geismar, founded by three youthful designers in 1957, did important work. Their decision to call their firm a design office instead of an art studio reflected their attitudes toward design and the design process. Robert Brownjohn (1925-70) had studied painting and

design under Laszlo Moholy-Nagy and architecture under the distinguished architect-teacher Serge Chermayeff (1900-96). Ivan Chermayeff (b. 1932), Serge's son, had worked as an assistant to Alvin Lustig and as a record-album designer; a close friend from the graduate graphic design program at Yale University, Thomas H. Geismar (b. 1931), had served two years with the United States Army as an exhibition designer and then freelanced.

The initial contribution of these three to American graphic design sprang from a strong aesthetic background and an understanding of the major ideas of European modern art, which had been reinforced by their contacts with the elder Chermayeff, Moholy-Nagy, and Lustig. A communicative immediacy, a strong sense of form, and a vitality and freshness characterized their work in the early months of the partnership. Images and symbols were combined with a surreal sense of dislocation to convey the essence of the subject on book jackets and posters (Figs. [19-24](#) and [19-25](#)). Typographic solutions, such as the record-album cover for *Machito and His Orchestra* ([Fig. 19-26](#)), used color repetition and unusual letterforms to express the subject matter. A fine sense of both typographic and art history, developed as a result of the principals' wide-ranging educational backgrounds, enabled them to solve problems through inventive and symbolic manipulation of forms and imagery. Solutions grew out of the needs of the client and the limitations of the problem at hand.

In 1960 Brownjohn left the partnership and moved to England, where he made significant contributions to British graphic design, especially in the area of film titles. Particularly inventive was his title design for the motion picture *Goldfinger*. Brownjohn's typographic designs for the credits were 35mm color slides projected upon a moving human body filmed in real time. This integration of two-dimensional graphics with figurative cinematography inspired numerous other experimental titling efforts. Meanwhile, the firm, renamed Chermayeff & Geismar Associates, played a major role in the development of postwar corporate identity, discussed in chapter 20.

## Graphic design education at Yale University School of Art

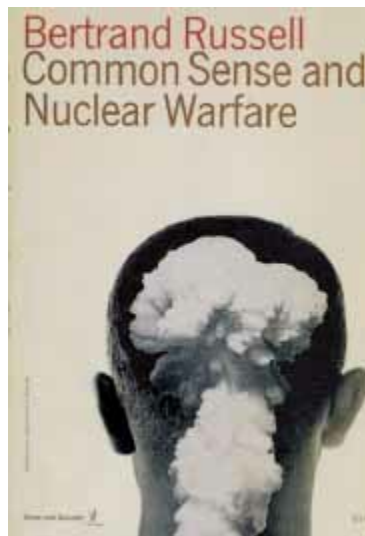
In 1950 Josef Albers was appointed director of the art school at Yale University. During the same year he invited Alvin Eisenman (1921-2013) to direct the graphic design program, providing the genesis of the first such program to be supported by a major university. In addition to teaching, Eisenman was appointed typographer and successor to Carl Purington Rollins at the Yale University Press. According to John T. Hill, a Yale colleague, “Both Albers and Eisenman shared a passion for type and typography. From his teaching at the Bauhaus, Albers brought exercises that examined letters and typography as formal elements devoid of their literal function. Eisenman brought a rigorous study of classic type design and the traditions of fine book design and printing” (Figs. [19-27](#) and [19-28](#)). Eisenman was joined in 1951 by Lustig, who remained on the faculty until his death in 1955.

As a result of Eisenman’s vision, for over half a century leading graphic designers, photographers, printmakers, and other innovative visual artists have taught in the Yale graphic design program. The program has contributed to the advancement of professional instruction in graphic design and design education internationally, as many of its alumni have become prominent designers and educators around the world. In addition to Eisenman and Lustig, the faculty has included Norman Ives, Paul Rand, Herbert Matter, Bradbury Thompson, Armin Hofmann, Alexy Brodovitch, Walker Evans,, John T. Hill, Inge Druckrey (b. 1940), Dan Friedman, Philip Burton, Douglas Scott, Christopher Pullman, and Sheila de Bretteville (b. 1940), the current director. The list of visiting lecturers also reads like a Who’s Who of twentieth-century graphic design. It includes luminaries such as Lester Beall, Otl Aicher, Raymond Savignac, Dieter Rot (1930-98), Peter Brattinga, Robert Frank (b. 1924), Kenneth Hiebert, Anton Stankowski, George Tscherny, April Greiman, Wolfgang Weingart, Rudolph de Harak, Bob Gill, Shigeo Fukuda, Steven Heller (b. 1950), Jan Tschichold, Steff Geissbuhler, Adrian Frutiger, Greer Allen (1922-2005), Matthew Carter, and Malcolm Grear (b. 1931).

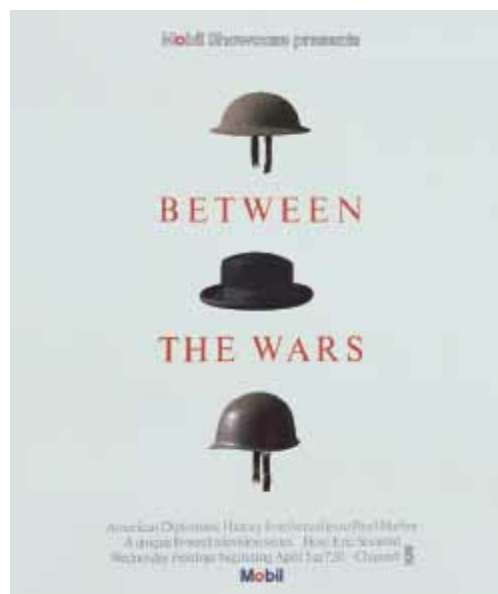
A member of the first class under Albers and Eisenman, Norman Ives (1923-78) received his MFA in graphic design in 1952. While an undergraduate at Wesleyan, Ives had developed a love for literature and the classics that became a part of his overall vision. In his early paintings one senses overtones of Arp and Klee, and in his typographic work, the playful approach and expressive use of letters found in the work of Apollinaire, Sandberg, and Werkman. After graduation, Eisenman asked Ives to join his newly assembled faculty. Ives immediately proved to be a naturally gifted teacher and was admired for his succinctness, dearth of rhetoric, and insightful criticism and generosity.

Ives began making collages in the late 1950s, initially using triangular shapes of the same size cut from letters and words on posters and broadsides. These were then glued to grids drawn on boards ([Fig. 19-29](#)). Although they retained their colors and forms, they were detached from their original sources, an aspect that distinguished them from the scraps used by Schwitters, who preserved much of

the identity of his materials.



**19-24.** Thomas H. Geismar, cover for *Common Sense and Nuclear Warfare*, c. 1958. The atomic blast became a visual metaphor for the human brain, graphically echoing the title. 19.5 × 12.7 cm

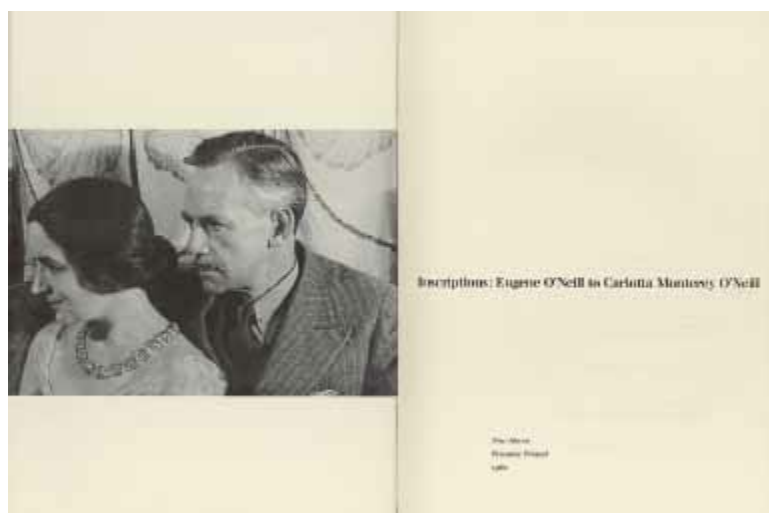


**19-25.** Ivan Chermayeff, poster for *Between the Wars*, 1977. The interwar years are represented by Churchill's hat between two helmets. 116.7 × 76 cm





**19-26.** Robert Brownjohn, record album cover for *Machito and His Orchestra*, 1959. A pattern of abstract shapes is formed by repeating the bottom portions of letters fragmented by a stencil-lettering effect. 31 × 31 cm



**19-27.** Alvin Eisenman, title spread for *Inscriptions: Eugene O'Neill to Carlotta Monterey O'Neill*, 1960. 27.9 × 19.7 cm



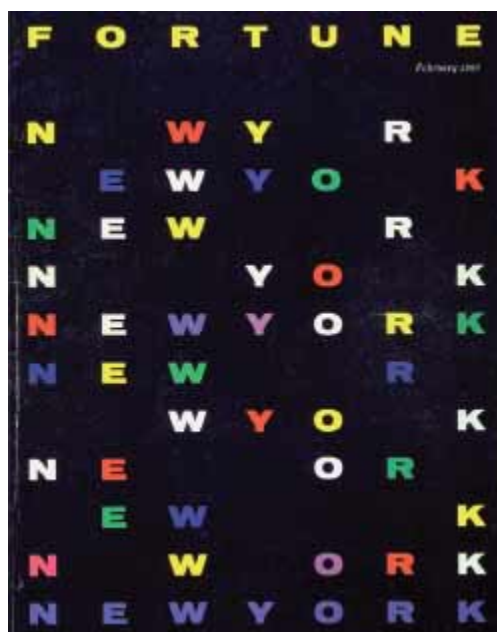
**19-28.** Alvin Eisenman, insert for *Homage to the Book* portfolio, 1968. 60 × 45 cm



**19-29.** Norman Ives, *Ionic-Reconstruction*, acrylic and dry pigment on canvas, 1965. Ives produced painted versions of his collages, as in this construction comprised of twenty separate canvases. 101.6 cm × 81.3 cm



**19-30.** Cipe Pineles, cover for *Seventeen*, 1949. Stripe patterns and what at first glance seems to be a mirror-image reflection achieve a graphic vitality. However, a closer look reveals two different faces. 28 × 21.6 cm



**19-31.** Leo Lionni, *Fortune* magazine cover, 1960. Using multicolor letterforms, Lionni manages to express the vibrancy of the city of New York. 33 × 26 cm

## An editorial design revolution

During the 1940s, only a few American magazines were well designed. Among them were *Fortune*, a business magazine whose art directors included Will Burtin and Leo Lionni (1910-99); *Vogue*, where Alexander Liberman replaced Mehemed Fehmy Agha as art director in 1943; and especially *Harper's Bazaar*, where Alexey Brodovitch continued as art director until his retirement in 1958 (see chapter 17). One of Agha's assistants at *Vogue* during the 1930s, Austrian-born Cipe Pineles (1910-91), made a major contribution to editorial design during the 1940s and 1950s, first as art director at *Glamour* beginning in 1937, and then at *Seventeen*, *Charm*, and *Mademoiselle*. Pineles often commissioned illustrations from painters, resulting in editorial pages that broke with conventional imagery ([Fig. 19-30](#)). With support from her husband, CBS design director William Golden (1911-59), she penetrated the bastion of the male-dominated professional design societies by becoming the first woman admitted to membership in the New York Art Director's Club. Producing design work for clients such as Lincoln Center, Pineles continued her distinguished career until her death and made a significant contribution to design education through her teaching at the Parsons School of Design in New York.

Born in the Netherlands, Leo Lionni studied economics in Italy from 1931 to 1935. While in Italy, he became acquainted with the futurist artist Filippo Marinetti, who encouraged him to paint. Lionni's career as a graphic designer began when he worked as a designer and art director for Motta, an Italian food distributor. In 1939 he moved to the United States, where he was hired as art director at the pioneering Philadelphia advertising agency N. W. Ayer, whose clients included the Container Corporation of America. He also contributed to the war effort with designs such as his 1941 poster "Keep 'em Rolling," in which three tanks and the image of a welder are integrated with an American flag. In 1949 he became art director at *Fortune* magazine, where he remained until his retirement in 1961 ([Fig. 19-31](#)). Lionni gave the magazine a unique identity, largely through his innovative use of photography. In addition, he served as Olivetti's design director in America and was coeditor of *Print* magazine from 1955 until 1959.

Over the course of the 1950s a revolution in editorial design occurred, spurred in part by the design classes Brodovitch taught first at his home and then at the New School for Social Research in New York. The seeds for an expansive, design-oriented period of editorial graphics were sown in these classes. One of his students, Otto Storch (1913-1999), later wrote, "Brodovitch would dump photostats, type proofs, colored pieces of paper, and someone's shoe lace, if it became untied, on a long table together with rubber cement. He would fold his arms and with a sad expression challenge us to do something brilliant."

Brodovitch's students learned to examine each problem thoroughly, develop a solution from the resulting understanding, and then search for a brilliant visual presentation. His impact on the generation of editorial designers and photographers who came into their own during the 1950s was phenomenal, and he helped editorial design experience one of its greatest eras.



Storch, working as an art director at the Dell publishing house, was unhappy with the subject matter in his assignments. Keenly interested in Brodovitch's design of *Harper's Bazaar*, Storch joined the art directors, photographers, fashion and general illustrators, and packaging, set, and typographic designers who gathered to learn from the master. After class one evening in 1946, Brodovitch reviewed Storch's portfolio and advised him to quit his job because he showed potential but his position did not. A seven-year period of freelancing followed, and then Storch joined the McCall's Corporation as assistant art director for *Better Living* magazine. In 1953, he was named art director of *McCall's* magazine. When this major women's publication developed circulation problems in the late 1950s, a new editor named Herbert Mayes was brought in to revitalize the magazine. In 1958 Mayes gave Storch a free hand to upgrade the graphics, and an astounding visual approach developed. Typography was unified with photography as the type was designed to lock tightly into the photographic image. Headlines often became parts of illustrations. Type warped and bent, or became the illustration, as in Figure 19-32, where it takes on the shape of a mattress.



**19-32.** Otto Storch (art director) and Dan Wynn (photographer), pages from *McCall's*, 1961. Typography bends like a soft mattress under the weight of the sleeping woman. 32.1 × 25.1 cm



**19-33.** Otto Storch (art director and photographer), pages from *McCall's*, 1965. The soft beauty of an ear of corn fills the pages. A photograph of a roadside market's handmade sign serves as the title. 32.1 × 25.1 cm



**19-34.** Otto Storch (art director) and Allen Arbus (photographer), pages from *McCall's*, 1959. Typography tumbles from a heel and hand of moving models. Contrasting colors and values create a dynamic visual impact. 32.1 × 25.1 cm

Scale was explored in this large-format publication, whose 27 by 34.5 centimeter pages provided abundant space for design. Small objects became large graphics. Subjects such as a beautiful ear of fresh summer corn ([Fig. 19-33](#)) were presented as full double-page layouts. Storch and the photographers who worked with him went to great lengths to produce unexpected and poetic photographic essays. Foods and fashions were often shot on location instead of in the studio.

Storch ranks among the major innovators of the period. His philosophy that idea, copy, art, and typography should be inseparable in editorial design ([Fig. 19-34](#)) influenced both editorial and advertising graphics. Success made the management at *McCall's* more conservative, and opposition to Storch's creative layouts began to build. After nearly fifteen years as art director of *McCall's*, he resigned to concentrate on editorial and advertising photography.

After gaining experience in studios and an advertising agency, Vienna-born Henry Wolf (1925-2005) became art director of *Esquire* in 1953. Wolf also studied under Brodovitch, and he redesigned *Esquire's* format, placing greater emphasis on the use of white space and large photographs. When Brodovitch retired in 1958, Wolf replaced him as art director of *Harper's Bazaar*. Wolf experimented with typography, making it large enough to fill the page on one spread and then using small headlines on other pages. Wolf's vision of the magazine cover was a simple image conveying a visual idea. His "Americanization of Paris" cover ([Fig. 19-35](#)) inspired letters asking where instant wine could be purchased. The sophistication and inventiveness of the photography commissioned by *Harper's Bazaar* during his tenure were monumental achievements ([Figs. 19-36](#) and [19-37](#)).



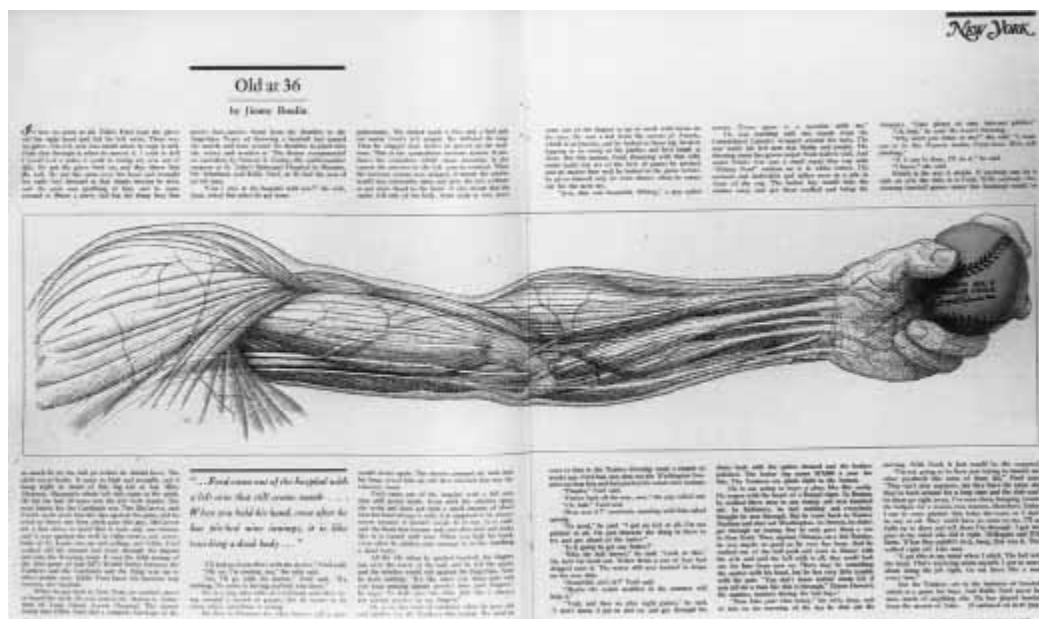
**19-35.** Henry Wolf, cover for *Esquire* , 1958. “The Americanization of Paris” is signified by a packet of “instant red wine,” satirizing the creeping spread of American technology, customs, and conveniences. 32.1 × 25.1 cm



**19-36.** Henry Wolf, cover for *Harper's Bazaar* , 1959. This refracted image typifies Wolf's imaginative visual solutions for ordinary design problems. As a subtle detail, the logo is refracted as well. 33.7 × 24.8 cm







**19-39.** Peter Palazzo (art director), pages for *New York*, 1965. A transparent anatomical drawing of an arm combines with a photograph of a baseball to express the arm problems of a major-league pitcher. 33.6 × 24.7 cm

In 1961 Wolf left *Harper's Bazaar* to design the new magazine *Show* (Fig. 19-38), a short-lived progressive periodical. Often using his own photographs for editorials, Wolf explored new design territory through his imaginative art direction. He then turned his attention toward advertising and photography.

In the late 1960s, broad factors at work in America ended the era of large pages, huge photographs, and design as a significant component of content. Television eroded magazines' advertising revenue and supplanted their traditional role of providing popular entertainment. At the same time, public concerns about the Vietnam War, environmental problems, the rights of minorities and women, and a host of other issues produced a need for different magazines. The public demanded higher information content, and skyrocketing postal rates, paper shortages, and escalating paper and printing costs shrank the large-format periodicals. *Esquire*, for example, went from 25.5 by 33.4 centimeters to a typical format of about 21 by 27.5 centimeters. Major weeklies including *Life*, *Look*, and the *Saturday Evening Post* ceased publication.

## Editorial design after the decline

Many predicted the death of the magazine as a communications form during the 1960s; however, a new, smaller-format breed of periodicals emerged and thrived by addressing the interests of specialized audiences. Advertisers who wished to reach these audiences bought space. The new editorial climate, with longer text, more emphasis on content, and less opportunity for lavish visual treatment, necessitated a new approach to editorial design. Layout became more controlled, and the use of a standard typographic format and grid became the norm.

A harbinger for the future evolution of the magazine as a graphic communications form can be found in the work of Peter Palazzo (1926-2005), design editor of the *New York Herald Tribune* from 1962 until 1965. Palazzo received considerable acclaim for his overall typographic design of this newspaper, the editorial design approach of the *Book Week* supplement and the *New York* supplement, and the conceptual power of many of the images he commissioned. In the weekly *New York* section, Palazzo established a three-column grid and a consistent size and style for article titles, which were always bracketed by a thick ruled line above and a thin rule below ([Fig. 19-39](#)). The total effect was somewhere between the newspaper (with its dominant masses of text) and the magazine design of the period (with engaging visuals and ample white space). After the *New York Herald Tribune* ceased publication in April 1967, the *New York* supplement continued as an independent city magazine.

During the late 1960s American graphic design slowly started to become a national profession. New photographic typesetting and printing technology permitted excellent work to be produced in smaller cities; professional educational programs developed around the country. Two national design magazines—*Print*, published in New York from 1940, and *Communication Arts*, launched in the San Francisco area in 1959—communicated to an increasingly nationwide design community and played a major role in defining the profession and its standards.

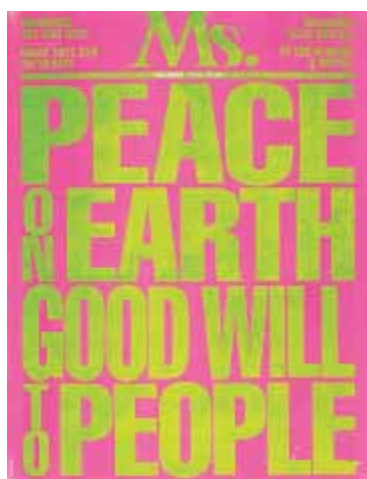
A new breed of editorial art directors who were as much editors as designers emerged in some cities, including Atlanta and San Francisco. They helped shape the editorial viewpoints and philosophies of their publications. One prototype for this new editorial designer is Dugald Stermer (1936-2011), who left a studio job in Texas in 1965 to return to his native California and become art director of *Ramparts* magazine. Public opposition to the Vietnam War and concerns about a host of other social and environmental issues were exploding, and *Ramparts* became the journal of record for the movement. Stermer developed a format using Times Roman typography with capital initials, two columns of text on the page, and centered titles and headings. The dignity and readability of classical, traditional typography thus packaged the most radical periodical of the era. Stermer made a major contribution in the use of images, often placing full-page illustrations or photographs on covers and at the beginnings of articles. Stermer and editors Warren Hinkle, Robert Scheer, and Sol Stern came perilously close

to being indicted for conspiracy as a result of the December 1967 cover design ([Fig. 19-40](#)). At a time when many young Americans were burning their Selective Service registration cards as a matter of conscience, this cover depicted four hands holding burning facsimile draft cards of Stermer and the three editors. Convincing arguments by attorney Edward Bennett Williams persuaded the grand jury not to indict the four.

In contrast to the consistent format adopted by Stermer, the design of *Ms.* magazine by Bea Feitler (1938-82) depended heavily on diversifying typographic style and scale to bring vitality and expression to this journal of the women's movement. Social conventions and standard design thinking were challenged by the *Ms.* 1972 Christmas cover ([Fig. 19-41](#)). The traditional holiday greeting, normally expressing "good will to men," is directed toward "people." Feitler had an original approach to typography and design that depended not on consistency of style but on a finely tuned ability to make appropriate choices uninhibited by current fashion or standard typographic practice. In a single issue of *Ms.* magazine her graphic range included fifteenth-century Garamonds with ornamental initials, simple geometric sans-serif types, and novelty and illustrated letterforms. After her tenure at *Ms.*, Feitler became active as a freelance designer of periodicals and books.



[19-40](#). Dugald Stermer (art director), cover for *Ramparts*, 1967. Because the editors' names are clearly visible on the burning draft cards, this graphic depiction of civil disobedience takes on the quality of a self-documented crime.  
33.6 × 24.7 cm



**19-41.** Bea Feitler (art director), cover for *Ms.* magazine, 1972. The lime-green typography against a fluorescent pink background projected joyously from newsstands. 33.7 × 24.8 cm

A number of currents—the conceptual approach to cover design, the role of art director expanding into the editorial function (as illustrated by Stermer), and the growing taste for nostalgia, ephemera, and popular culture partly inspired by 1960s pop art—dovetailed in the work of Mike Salisbury (b. 1941), who became the art director of *West*, the Sunday supplement of the *Los Angeles Times*, in 1967. For five years, until the newspaper terminated it because its advertising revenue failed to meet production costs, Salisbury made *West* a vital expression of California culture. The visual delights of vernacular artifacts, ranging from orange-crate labels to blue jeans advertising (Fig. 19-42) to customized cars, were featured in editorial spreads researched by Salisbury and designed with a combination of randomness and order in original layouts that intensified the pages of the publication.



**19-42.** Mike Salisbury, pages from *West*, late 1960s. Here the art director became a visual historian, researching and selecting old Levi's advertisements and products for a pictorial essay. 33.7 × 24.8 cm





**19-43.** Mike Salisbury, pages from *Rolling Stone*, 1974. Diverse typefaces are contained in plaques and boxes. Full, two-page photographs produce a lively graphic pacing. 36 × 28 cm

In 1974 Salisbury redesigned the entire format of *Rolling Stone*, a rock-and-roll newspaper repositioned as a tabloid magazine ([Fig. 19-43](#)). The element of surprise became Salisbury's primary design tool for giving *Rolling Stone* visual energy. Typography was used differently for each article in an issue, and the range of illustrations and photographic approaches knew no bounds. In addition to redefining *Rolling Stone*'s format, Salisbury established an uninhibited, freewheeling design approach that influenced the layout of many popular, specialized, and regional periodicals for a decade. He also worked as a consultant designer or art director for *Oui*, *City*, and *New West*.

## The new advertising

The 1940s were a lackluster decade for advertising. Repetition of hyperbolic slogans, movie-star testimonials, and exaggerated claims were the mainstays of the decade, though they were punctuated by occasional design excellence. On 1 June 1949 a new advertising agency, Doyle Dane Bernbach, opened its doors at 350 Madison Avenue in New York City with a staff of thirteen and less than half a million dollars in client accounts. Copywriter Bill Bernbach was the partner with responsibility for the creative area, and his initial staff consisted of art director Bob Gage (1919-2000) and copywriter Phyllis Robinson (b. 1921). Doyle Dane Bernbach “took the exclamation mark out of advertising” and made it talk intelligently to consumers. The company’s first client was a budget department store badly in need of a fresh image. In contrast to the crowded space and multiple messages of much advertising of the period, Doyle Dane Bernbach used white space effectively to focus the reader’s attention toward the headline and image on crowded newspaper pages.

For each campaign they developed a strategy surrounding important advantages, distinguishing characteristics, or superior features of the product. In order to break through to consumers bombarded by perpetual commercial messages, Bernbach sought an imaginative package for this information. His major contribution was combining words and images in a new way.

Traditionally, a copywriter’s headline and body copy were sent to the art director, who then made a layout. In the Bernbach approach, a synergistic relationship between visual and verbal components was established. Paul Rand had developed a bellwether approach to advertising in the 1940s, integrating words and phrases in a freer organization, using visual metaphors and puns seldom seen in advertising. Now Bernbach and his colleagues removed the boundaries separating verbal and visual communications and evolved visual/verbal syntax: word and image fused into a conceptual expression of an idea so that they become completely interdependent ([Fig. 19-44](#)). In the Volkswagen campaign, “strange little cars with their beetle shapes” were marketed to a public used to luxury and high horsepower as status symbols.

This approach to advertising led to a new working relationship, as writers and art directors worked as “creative teams.” In addition to Gage, Bill Taubin (1916-98), Helmut Krone (1925-96), Len Sirowitz (b. 1932), and Bert Steinhauer (1929-2002) rank among the art directors who produced outstanding creative work in collaboration with Doyle Dane Bernbach copywriters. Because concept was dominant, the design of many Doyle Dane Bernbach advertisements was reduced to the basic elements necessary to convey the message: a large, arresting visual image, a concise headline of bold weight, and body copy that stakes its claim with factual and often entertaining writing instead of puffery and meaningless superlatives. Often the visual organization was simple and symmetrical, for design arrangements were not allowed to distract from the straightforward presentation of an idea. Advertising stereotypes were replaced by real people from America’s pluralistic society ([Fig. 19-45](#)). The potency of this approach was demonstrated when a public-service ad spurred federal

legislation and Steinhauser, the art director, received a letter of thanks from President Lyndon B. Johnson after the bill was passed.



**19-44.** Helmut Krone (art director) and Julian Koenig (writer), Volkswagen advertisement, 1960. An economy car is made lovable as conventional exaggerated claims and superlatives yield to straightforward facts.



**19-45.** Bill Taubin (art director) and Judy Protas (writer), subway poster, c. 1965. Mass communication stereotypes were replaced by more realistic images of people, and taboos against representing ethnic minorities were broken.





professional periodicals, and annuals. By the 1980s Doyle Dane Bernbach had evolved into a more traditional large advertising agency.

Nonprint advertising also flourished in the middle of the twentieth century. Regular television broadcasting started in 1941, and immediately after World War II television began its spectacular growth as an advertising medium. By the early 1960s television was the second-largest medium (after newspapers) in total advertising revenue, and the largest medium in major national advertising budgets. Print art directors began turning toward the design of television commercials, the newly ubiquitous genre with great, if ambivalent potential: on the one hand, it might, for example, expand public understanding of cinematic form by adopting techniques from experimental film; on the other, at its worst, it might become an unavoidable blight on the public consciousness.

The “new advertising” developed at the same time as the “new journalism,” and comparisons were inevitable. The journalistic approach of writers like Tom Wolfe (b. 1931) replaced traditional objectivity with subjective responses as a component of reportage. The journalist experienced a story as a participant rather than as a dispassionate observer. By contrast, although the new advertising remained oriented toward persuasive selling techniques and subjective emotional appeals, its methods were more honest, literate, and tasteful. In the 1970s advertising became increasingly involved in positioning products and services against their competitors, and the general level of print advertising creativity declined.

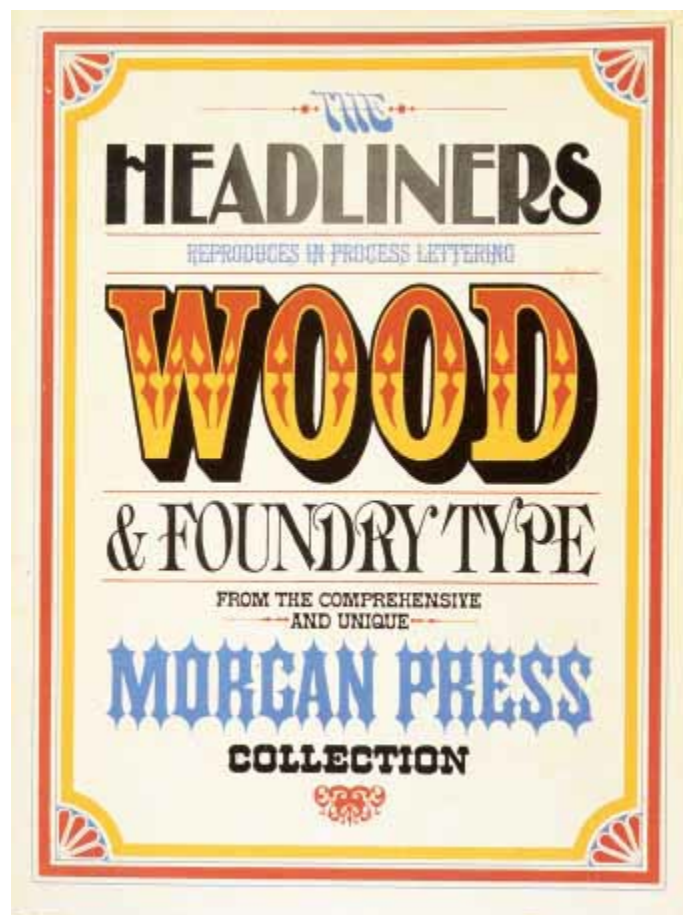
## American typographic expressionism

A playful direction taken by New York graphic designers in the 1950s and 1960s involved figurative typography. This took many forms—letterforms became objects; objects became letterforms. Gene Federico (1919–99) was one of the first graphic designers to delight in using letterforms as images ([Fig. 19-46](#)). Another approach to figurative typography used the visual properties of the words themselves, or their organization in the space, to express an idea. Don Egensteiner’s “Tonnage” advertisement ([Fig. 19-47](#)) is an example of the visual organization of type taking on connotative meaning. Typography was sometimes scratched, torn, bent, or vibrated to express a concept or introduce the unexpected to the printed page.

Another typographic trend that began slowly in the 1950s was a reexamination of nineteenth-century decorative and novelty typefaces that had been rejected for many decades under the influence of the modern movement. This revival of interest was inspired by Robert M. Jones, art director of RCA Victor Records, who established the private Glad Hand Press in 1953. Jones had a fondness for colonial and nineteenth-century printing and exercised this interest in hundreds of pieces of graphic ephemera produced at the press. In addition, he often set typography for his record-album designs using wood type.

Phototypography, the setting of type by exposing negatives of alphabet characters to photographic paper, was attempted as early as 1893, with limited results. During the 1920s inventors in England and America moved closer to success. The year 1925 saw the quiet dawning of a new era of typography with the public announcement of the Thothmic photographic composing machine, invented by E. K. Hunter and J. R. C. August of London. A keyboard produced a punched tape to control a long, opaque master film with transparent letterforms. As a given letter moved in position in front of a lens, it was exposed to photographic paper by a beam of light. The Thothmic was a harbinger of the graphic revolution that came a half-century later.

Commercially viable photographic display typesetting in the United States began when the Photo-Lettering firm was established in New York in 1936. It was headed by Edward Rondthaler (1905–2009), who had been instrumental in perfecting the Rutherford Photolettering Machine, which sets type by exposing film negatives of type characters onto photopaper. Although phototypography had the potential to replace the rigid quality of metal type with a dynamic new flexibility, for over two decades it was used only as an alternative method of setting type, with some production advantages and some disadvantages. A major advantage of phototype was a radical reduction in the cost of introducing new typestyles. New designs and reissues of old designs accompanied the large-scale expansion of phototype during the 1960s.



**19-48.** John Alcorn, cover for a phototype specimen booklet, 1964. The symmetrical mixture of decorative fonts approximates the nineteenth-century wood-type poster, but the spacing and use of color were current. 29.2 × 22.9

MARRIAGE

**19-49.** Herb Lubalin, typogram from a Stettler typeface announcement poster, 1965. Marriage, “the most licentious of human institutions,” becomes an illustration through the joined Rs.

MOTHER

**19-50.** Herb Lubalin (designer) and Tom Carnase (letterer), proposed magazine logo, 1967. The ampersand enfolds and protects the “child” in a visual metaphor for the mother’s womb.



**19-51.** Herb Lubalin, poster announcing Davida Bold typeface, 1965. Four lines of the Peter Piper tongue twister share a common capital *P*.

A specimen book ([Fig. 19-48](#)) designed by John Alcorn (1935-92) introduced Morgan Press nineteenth-century typefaces as phototype from Headliners Process Lettering. This was one of many phototype collections making Victorian faces widely available. Graphic designers rethought the value of supposedly outmoded forms and incorporated them in their work.

Someone was needed to define the aesthetic potential of phototypography by understanding its new flexibility and exploring its possibilities for graphic expression. Herb Lubalin (1918-81), a graduate of Cooper Union in New York and a generalist whose achievements include advertising and editorial design, trademark and typeface design, posters, and packaging, was hailed as the typographic genius of his time. Major thrusts of American graphic design—including the visual/verbal concept orientation of Doyle Dane Bernbach and the trends toward figurative and more structured typography—came together in Lubalin's work. Space and surface became his primary visual considerations. He abandoned traditional typographic rules and practice and looked at alphabet characters as both visual form and message communication.





**19-52.** Herb Lubalin, pages from *Eros*, 1962. The pictorial essay closes with a photograph of the Kennedys opposite a quotation from Stephen Crane, which now reads as a chilling forewarning of the president's assassination. 33 × 25.4 cm

Discontented with the rigid limitations of metal type in the 1950s, Lubalin would cut apart his type proofs with a razor blade and reassemble them. In his hands, type was compressed until letters joined into ligatures, and enlarged to unexpected sizes; letterforms were joined, overlapped, and enlarged; capital Os became receptacles for images. Words and letters could become images; an image could become a word or a letter. This typographic play engages the reader and requires participation. Lubalin practiced design not as an art form or a craft created in a vacuum, but as a means of giving visual form to a concept or a message. In his most innovative work, concept and visual form are yoked into a oneness called a *typogram*, meaning a brief, visual typographic poem. Lubalin's wit and strong message orientation enabled him to transform words into ideographic typograms about the subject (Figs. [19-49](#) and [19-50](#)).

In 1960, most display typography was the hand-set, metal type of Gutenberg's day, but this five-hundred-year-old craft was being rendered obsolete by phototype. By the end of the decade, metal type was virtually a thing of the past. More than any other graphic designer, Lubalin explored the creative potential of phototypography to see how the fixed relationships of letterforms marching on square blocks of metal could be exploded by phototype's dynamic and elastic qualities. In phototype systems, letterspacing could be compressed to extinction and forms could overlap. A greater range of type sizes was available; type could be set to any size required by the layout or enlarged to huge sizes without losing sharpness. Special lenses could be used to expand, condense, italicize, backslant, or outline letterforms. Lubalin incorporated these possibilities into his work not just as technical or design ends in themselves but as potent means of intensifying the printed image and expressing content.

During the metal-type era, hundreds of thousands of dollars had to be invested in the deployment of a single new typeface. Matrixes had to be manufactured for every size of hand-set and hot-metal keyboard type, then each typesetting firm had to purchase a large stock of metal type in each size and variation of roman, bold, italic, and so on to meet client requests. Phototypesetting reduced this process to the relatively inexpensive creation of simple film fonts, and a proliferation of typeface designs to rival the Victorian era began. Visual Graphics Corporation, the manufacturer of the Phototypesetter display typesetting machine, which enabled design studios and printing firms around the world to set excellent photo display type, sponsored the National Typeface Design Competition in 1965. Lubalin's posters demonstrating the dozen winning designs spurred the awareness of phototypesetting and its design potential (Fig. 19-51). When his detractors said his typography suffered from a decline in legibility due to tight spacing and overlapping forms, Lubalin responded, "Sometimes you have to compromise legibility to achieve impact." Lubalin's attentiveness to detail and typographic experimentation raised other designers' typographic sensitivities, inspiring them to try new things.

Lubalin also made significant contributions to editorial design during the 1960s. A host of editorial redesigns, including two for the ill-fated *Saturday Evening Post*, accompanied his collaboration with publisher Ralph Ginzburg (1929-2006) on a series of magazines. A hardbound quarterly journal called *Eros*, launched in 1962 with a massive direct-mail campaign, was billed as the magazine of love. Its ninety-six-page advertisement-free format allowed Lubalin to explore scale, white space, and visual flow. In a photographic essay about President John F. Kennedy (Fig. 19-52), scale changes establish a lively pace. Ginzburg also took the daring step of publishing nude photographs of actress Marilyn Monroe (Figs. 19-53 and 19-54).



**19-53.** Herb Lubalin (designer) and Bert Stern (photographer), cover for *Eros*, 1962. The grid of images formed by strips of photographic transparencies is violated by one that shifts upward to align with the logo and headline. 33 × 25.4

cm



**19-54.** Herb Lubalin (designer) and Bert Stern (photographer), pages from *Eros*, 1962. A transparency crossed out with a marker by its subject, Marilyn Monroe, gains drama through scale. 33 × 25.4 cm



**19-55.** Herb Lubalin (designer) and Étienne Delessert (illustrator), pages from *Fact*, 1967. The “illustration” for this article is a symbolic restatement of the headline. 28.2 cm × 21.1 cm

After pondering over photographic contact sheets, Lubalin designed layouts of remarkable vitality. Believing that typeface selection should express content and be governed by the visual configuration of the words, Lubalin used a variety of display types in *Eros*, including giant condensed sans serifs, novelty faces, and delicate Old Style romans. Although the visual and written content of *Eros* was tame in comparison to the explicit material permitted a decade later, Ginzburg

In 1967 Ginzburg launched *Fact* magazine, which featured editorial exposés of hallowed institutions and sacred cows. Lubalin's graphic treatment on a frugal production budget presaged the restrained economics of inflationary 1970s publishing. Lacking funds to hire ten different illustrators or photographers for each issue, Lubalin commissioned one illustrator to illustrate every article in an issue for a flat fee. Design economy was achieved by a standardized format using Times Roman Bold titles and Times New Roman subtitles (Fig. 19-55).

"MEN WOULD RATHER HAVE THEIR FILL OF SLEEP, LOVE, AND SINGING AND DANCING THAN OF WAR," SAID HOMER. THE EDITORS OF AVANT-GARDE AGREE AND DO HEREBY ISSUE A CALL FOR ENTRIES FOR AN INTERNATIONAL POSTER COMPETITION BASED ON THE THEME:

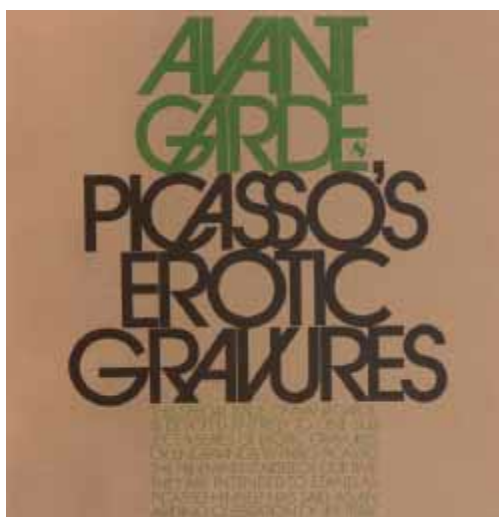
# NO MORE WAR

Judges: Richard Avedon, Leonard Baskin, Alexander Calder, Milton Glaser, Art Kane, Jack London, Herb Lubow, James MacGillivray, Robert Motherwell, Robert Rauschenberg, Larry Rivers, Jim Stear, Steven Scalet, Donald Sultan.

AVANT-GARDE

The logotype for *Avant Garde*, with tightly integrated capital ligatures, was developed by Lubalin and Tom Carnase (b. 1939) into a family of geometric sans-serif typefaces also called Avant Garde (Figs. [19-57](#) and [19-58](#)). By 1970 typeface design began to occupy more of Lubalin's time. He saw the designer's task as projecting a message from a surface using three interdependent means of expression: photography, illustration, and letterforms.





**19-57.** Herb Lubalin, cover for *Avant Garde*, no. 8, 1969. The magazine's title logo spawned a typeface filled with unusual capital ligatures, here used in an issue dedicated to Picasso etchings. *Avant Garde* covers often reflected the editorial content of particular issues. 27.6 × 28.6



**19-58.** Herb Lubalin, type specimen for *Avant Garde*, 1969. In 1970 ITC Avant Garde was released by the International Typeface Corporation. Although limited

in its uses, it was a popular typeface during the 1970s. 30.5 × 15.2

As phototype facilitated production of new typefaces, design piracy became a pressing issue. Original typeface designs requiring hundreds of hours of work could now be photocopied by unscrupulous operators who produced instant film fonts but did not compensate the designers. To enable designers to be adequately compensated for their work while licensing and producing master fonts available to all manufacturers, Lubalin, phototypography pioneer Rondthaler, and typographer Aaron Burns (1922-91) established the International Typeface Corporation (ITC) in 1970. Thirty-four fully developed type families and about sixty additional display faces were developed and licensed during ITC's first decade. Following the examples of Univers and Helvetica, ITC fonts had large x-heights and short ascenders and descenders; these became the prevailing characteristics of fonts designed during the 1970s and the early 1980s. With Lubalin as design director, ITC began a journal, *U&lc* (*Upper and lower case*), to publicize and demonstrate its typefaces. The complex, dynamic style of this tabloid-size publication and the popularity of ITC typefaces had a major impact on typographic design of the 1970s ([Fig. 19-59](#)).

From the time that Lubalin left his position as vice president and creative director of the Sudler and Hennessey advertising agency in 1964, he formed partnerships and associations with a number of associates, including graphic designers Ernie Smith and Alan Peckolick (b. 1940) and lettering artists Tony DiSpigna (b. 1943) and Tom Carnase. Their works share visual similarities with Lubalin's oeuvre while achieving original solutions to a diverse range of problems.

## George Lois

Among the young art directors and copywriters who passed through Doyle Dane Bernbach during the late 1950s, George Lois (b. 1931) became the enfant terrible of American mass communications. Lois's energetic efforts to sell his work, including such legendary tactics as climbing out on the third-floor ledge of the A. Goodman & Company president's office demanding that his poster proposal be approved, combined with a tendency to push concepts to the very limit of propriety, earned him this reputation. Lois adopted the Bernbach philosophy that fully integrated visual/verbal concepts were vital to successful message conveyance. He wrote that an art director must treat words "with the same reverence that he accords graphics, because the verbal and visual elements of modern communication are as indivisible as words and music in a song." His designs are deceptively simple and direct (Figs. [19-60](#) and [19-61](#)). Backgrounds are usually removed to enable the content-bearing verbal and pictorial images to interact unhampered, a technique he learned at Bernbach, his third agency. At age twenty-eight Lois left Bernbach to cofound Papert, Koenig and Lois, which grew to forty million dollars per year in billing in seven short years. On several subsequent occasions, Lois left an agency partnership to form yet another advertising agency.

In 1962 *Esquire* magazine was in serious trouble. If any two consecutive issues lost money on newsstand sales, it would have to fold. After being *the* men's magazine in America, *Esquire* was losing its younger audience to *Playboy*, founded by former *Esquire* staff member Hugh Hefner (b. 1926) in 1960. *Esquire* editor Harold Hayes (1926-89) asked Lois to develop effective cover designs for the literate but nearly bankrupt magazine. Lois believed design—a harmony of elements—had no place on a magazine cover. Instead, he opted for the cover as a statement capable of capturing the reader with a spirited comment on a major article. An ability to stay closely in touch with one's times is a vital requirement for someone in visual communications, and many of Lois's most innovative concepts grew from his ability to understand and respond to the people and events of his era. Over the next decade, Lois designed more than ninety-two *Esquire* covers in collaboration with photographer Carl Fischer (b. 1924). These covers helped recapture the magazine's audience, and by 1967 *Esquire* was turning a three-million-dollar profit.

Lois thought Fischer was one of the few photographers who understood his ideas. Their collaborative efforts created covers that challenged, shocked, and often provoked their audience. Unexpected combinations of images and photographic montage techniques served to intensify an event or make a satirical statement.

Lois's skill in persuading people to participate in photographs resulted in powerful images. He persuaded boxer Muhammad Ali, who had been stripped of his world heavyweight championship title because as a conscientious objector he refused military service, to pose as Saint Sebastian, a religious martyr ([Fig. 19-62](#)). As Richard Nixon mounted his second presidential campaign in 1968,

Lois combined a stock photograph of the candidate with Fischer's photograph of four hands applying makeup ([Fig. 19-63](#)). This concept grew out of Lois's recollection of the 1960 presidential campaign, when Nixon lost the race to John F. Kennedy partly because Nixon's "five o'clock shadow made him look evil." After the cover ran, Lois received a call from one of Nixon's staffers, who berated Lois because the lipstick attacked Nixon's masculinity. For the May 1969 cover of *Esquire*, "the final decline and total collapse of the American avant-garde" is implied by showing Andy Warhol drowning in one of his best-known images: a can of Campbell's soup ([Fig. 19-64](#)).

The New York school was born from an excitement about European modernism and fueled by economic and technological expansion; it became a dominant force in graphic design from the 1940s until the 1970s. Many of its practitioners, young revolutionaries who altered the course of American visual communications in the 1940s and 1950s, continued to design into the 1990s.



**19-59.** Herb Lubalin, cover for *U&lc*, 1974. Fifty-nine typographic elements, seven illustrations, and sixteen rules—a total of eighty-two separate elements—are integrated into an information-filled page. 36 × 28 cm

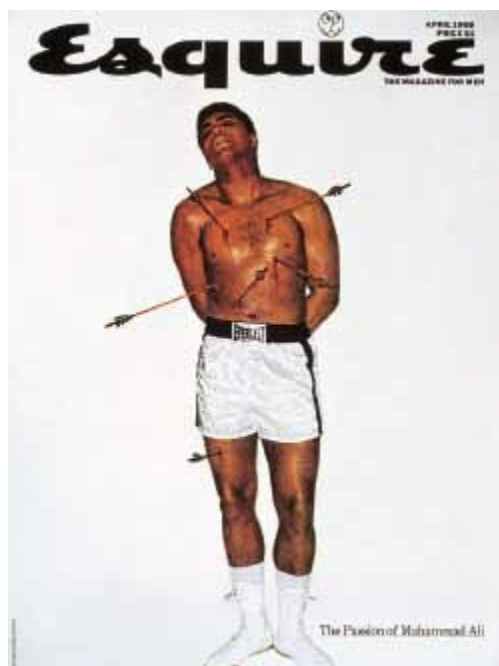




**19-60.** George Lois, advertisement for Coldene, 1961. Unlike the coarse hard-sell advertising of most medications, this straightforward ad shows a simple black page with twelve words suggesting a midnight exchange between concerned parents. 32.1 × 25.1 cm



**19-61.** George Lois, advertisement for Wolfschmidt's, 1962. Blatant symbolism combines with outrageous humor. This ad campaign has continuity, for the preceding ad featured the loquacious bottle talking to a tomato. 32.1 × 25.1 cm



**19-62.** George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, April 1968. Muhammad Ali posed as Saint Sebastian, who was condemned by Roman emperor Diocletian and shot by archers. 32.1 × 25.1 cm



**19-63.** George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, May 1968. This composite photograph of candidate Richard M. Nixon being made up for a television appearance is typical of Lois's audacity. 32.1 × 25.1 cm



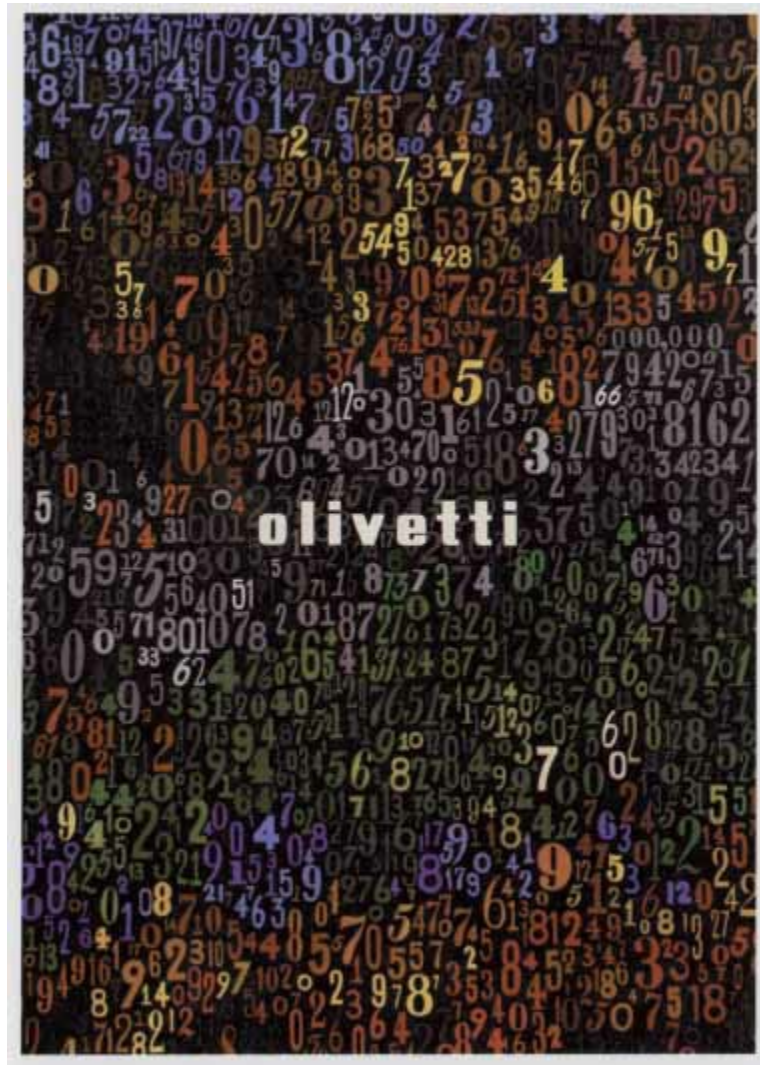
**19-64.** George Lois (designer) and Carl Fischer (photographer), *Esquire* cover, May 1969. To suggest the cover's subject, Lois shows Andy Warhol being ingested by a whirlpool of Campbell's Soup. 32.1 × 25.1 cm

## 20 Corporate Identity and Visual Systems

MINISTÈRE DE L'INTÉRIEUR SAUTE REUNION DES PASTEURS			MARQUE	SOMME MARQUE	SOMME
MARQUE	SOMME MARQUE	SOMME	MARQUE	SOMME MARQUE	SOMME
✠	CMP	10	✠	HERVAS	10
8	MAH	10	✠	DMT	10
✠		10	✠	JG	10
✠		10	✠	EG	10
✠		10	✠	MAH	10
✠		10	✠		10
✠	FA	10	✠	FES	10
✠	G	10	✠	B	10
✠	FA	10	✠	TS	10
✠	Ö	10	✠	FN	10
✠	NE	10	✠	FAS	10
✠	HVE	10	✠	ME	10
✠	FA	10	✠	Z	10
✠	EF	10	✠	T	10
✠		10	✠	S	10
✠		10	✠	JNM	10
✠		10	✠	FV	10
✠		10	✠	M	10

**20-1.** *Gazette Nationale, ou Le Moniteur Universel*, Paris, 3 June 1810. French Interior Ministry publication on the sale of Spanish wool. The trademarks are from French and Spanish wool trading firms. Bodoni and Didot typefaces are often used. 49 × 31 cm





**20-2.** Giovanni Pintori, Olivetti poster, 1949. Olivetti's products are suggested by a mélange of numbers. 68 × 50 cm

The technological advances made during World War II were immense. After the war, productive capacity turned toward consumer goods, and many believed that the outlook for the capitalist economic structure could be unending economic expansion and prosperity. With this bright view of the future in mind, “Good design is good business” became a rallying cry in the graphic design community during the 1950s. Prosperity and technological development appeared closely linked to the era’s increasingly important corporations, and the more perceptive corporate leaders comprehended the need to develop a corporate image and identity for diverse audiences. Design was seen as a major way to shape a reputation for quality and reliability.

Visual marks had been used for identification for centuries. In medieval times, proprietary marks were compulsory and enabled the guilds to control trade. By the 1700s virtually every trader and dealer had a trademark or stamp ([Fig. 20-1](#)). The Industrial Revolution, with its mass manufacturing and marketing, increased the value and importance of trademarks for visual identification. But the visual identification systems that began during the 1950s went far beyond trademarks or symbols. The national and multinational scope of many

corporations made it difficult for them to maintain a cohesive image, but by unifying all communications from a given organization into a consistent design system, such an image could be projected, and the design system enlisted to help accomplish specific corporate goals.

## Pintori at Olivetti

The first phase in the development of postwar visual identification resulted from pioneering efforts by strong individual designers who put their personal imprint on a client's designed image. This was the case with Behrens at AEG (see chapter 12) and with the Olivetti Corporation, an Italian typewriter and business machines company whose dual commitment to humanist ideals and technological progress dated from its 1908 founding by Camillo Olivetti. Adriano Olivetti (1901-70), son of the founder, became president in 1938. He had a keen sense of the contribution that graphic, product, and architectural design could make to an organization. In 1936 he hired twenty-four-year-old Giovanni Pintori (1912-98) to join the publicity department. For thirty-one years, Pintori put his personal stamp on Olivetti's graphic images. The logotype he designed for Olivetti in 1947 consisted of the name in lowercase sans-serif letters, slightly letterspaced. Identity was achieved not through a systematic design program but through the general visual appearance of promotional graphics.

In one of Pintori's most celebrated posters ([Fig. 20-2](#)) Olivetti's mission is subtly implied by a collage created solely from numbers and the company logo. Pintori's ability to generate graphic metaphors for technological processes is shown in a 1956 poster for the Olivetti Elettrosumma 22 ([Fig. 20-3](#)). There is a casual and almost relaxed quality to Pintori's organization of space. Even his most complex designs have a feeling of simplicity, because he is able to combine small elements into unified structures through a repetition of size and visual rhythms. This complexity of form was well suited to Olivetti's publicity needs during the 1940s and 1950s, for the firm sought a high-technology image to promote advanced industrial design and engineering. Pintori was particularly adept at using simplified graphic shapes to visualize mechanisms and processes ([Fig. 20-4](#)). His abstract configurations often playfully suggest the function or purpose of the product being advertised ([Fig. 20-5](#)). Olivetti received international recognition for its commitment to design excellence.



**20-3.** Giovanni Pintori, poster for the Olivetti Elettrosumma 22, 1956. An informal structure of cubes and numerals suggests the mathematical building process that takes place when this calculating machine is used. 69.2 × 48.8 cm



**20-4.** Giovanni Pintori, poster for the Olivetti 82 Diaspron, c. 1958. A schematic diagram depicting a typewriter key's mechanical action combines with a photograph to communicate two levels of information. 68 × 50 cm

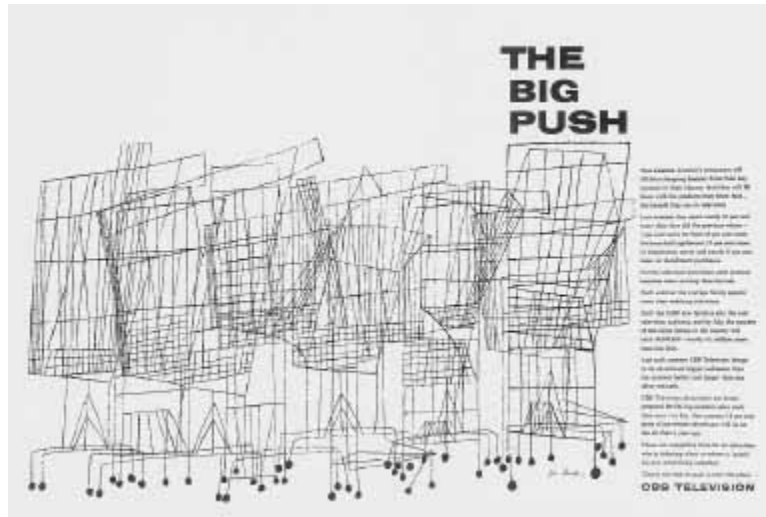




**20-5.** Giovanni Pintori, poster for the Olivetti Lettera 22 typewriter, 1952. The design playfully implies the movement of the typing fingers. 68 × 50 cm



**20-6.** William Golden, CBS Television trademark, 1951. Two circles and two arcs form a pictographic eye. Translucent and hovering in the sky, it symbolizes the awesome power of projected video images.



**20-7.** William Golden (designer) and Ben Shahn (illustrator), trade ad for CBS Television, 1957. Various sizes

## Design at CBS

The Columbia Broadcasting System (CBS) of New York City moved to the forefront of corporate identity design as a result of two vital assets: CBS president Frank Stanton (1908-2006), who understood art and design and their potential in corporate affairs, and William Golden (1911-59), the CBS art director for almost two decades. Golden brought uncompromising visual standards and keen insight into the communications process. The effectiveness of the CBS corporate identity did not depend on a regimented design program or application of specific graphic elements, such as a single corporate typeface, to all corporate communications. Rather, the quality and intelligence of each successive design solution enabled CBS to establish an ongoing and successful corporate identity.

Golden designed one of the most successful trademarks of the twentieth century for CBS ([Fig. 20-6](#)). When the pictographic CBS eye first appeared as an on-air logo on 16 November 1951, it was superimposed over a cloud-filled sky and projected an almost surreal sense of an eye in the sky. After one year, Golden suggested to Frank Stanton that they might abandon the eye and seek another logo. Stanton reminded Golden of the old advertising adage, “Just when you’re beginning to get bored with what you have done is probably the time it is beginning to be noticed by your audience.” The eye remained. In applying this trademark to the corporation’s printed material, from shipping labels to press releases, care and concern were used in even the most modest graphic designs. Dogmatic consistency in how the CBS trademark was used was not considered necessary. It was used in print with a variety of different company signatures, and Golden and his staff avoided forcing it where it did not belong. Even in printed advertising, it was sometimes omitted if it conflicted with the rest of the design. The effectiveness of the CBS symbol demonstrated to the larger management community that a contemporary graphic mark could compete successfully with more traditional illustrative or alphabetic trademarks.

A corporate philosophy and approach to advertising emerged in the late 1940s and early 1950s. Advertising was created not by an outside agency but by internal staff; this permitted CBS to maintain a unified approach to advertising and other graphics. Fine artists including Feliks Topolski (1907-89), René Bouche, and Ben Shahn were commissioned to create illustrations for CBS advertisements. The climate of creative freedom encouraged them to accept these commissions and resulted in a high level of artistry compared to typical newspaper and trade publication advertisements of the period. A classic example of this approach is “The Big Push” ([Fig. 20-7](#)), which appeared in business and advertising trade publications during a booming economy. The text says Americans will purchase more than in any other summer in history and recommends television advertising during this big summer sales push. Shahn’s drawing adds an ambience of quality and distinction to the commercial message.

In a 1959 lecture at a design conference, Golden called upon designers to have a

sense of responsibility and a rational understanding of the function of their work. He declared the word *design* a verb “in the sense that we design something to be communicated to someone” and added that the designer’s primary function is ensuring that the message is accurately and adequately communicated.

Stanton’s recognition of the importance of design helped designers gain executive and administrative authority. In 1951 Golden was named creative director in charge of advertising and sales promotion for the CBS Television Network.

In 1945 CBS hired Georg Olden (1920-75) to establish a graphics department to design on-air visuals for its new television division. Television was a fledgling medium poised to grow rapidly in the next few years. Only about ten thousand television sets were in use when wartime restrictions on their manufacture were lifted in 1946; this number grew rapidly to a million sets in 1949 and soared past the fifty-million mark in 1960, when Olden left CBS to become television group art director at BBDO Advertising. During his fifteen-year tenure at CBS, Olden played a major role in defining the early development of television broadcast graphics.



**20-8.** Georg Olden, stamp for the centenary of the Emancipation Proclamation, 1963. Olden reduced a complex subject, slavery’s end, to its most elemental expression. 6 × 9 cm





comprehension. To overcome these problems, he designed on-air graphics from the center out, using simple symbolic imagery with strong silhouettes and linear properties. Emphasis was placed on concepts that quickly captured the essence of each program using the connotative power of simple signs, symbols, and images.

Olden, the grandson of a slave from a northern Kentucky plantation who escaped to the North as the Civil War broke out and eventually joined the Union army, was the first African American to achieve prominence as a graphic designer. He accomplished this in the era before the civil rights movement, when few blacks held professional positions in America.

The United States Postal Service commissioned Olden to design a postage stamp for the one hundredth anniversary of the Emancipation Proclamation ([Fig. 20-8](#)), making him the first African American designer accorded the honor of designing a United States postage stamp. Olden's stamp design possesses the economy and directness of his television graphics.

Lou Dorfsman (1918-2008) became art director for CBS Radio in 1946. He combined conceptual clarity with a straightforward and provocative visual presentation. Typography and image were arranged in well-ordered relationships using blank space as a design element. In 1954, he was named director of advertising and promotion for the CBS Radio Network. As its art director during the 1950s, Dorfsman forged a design approach that combined a pragmatic sense of effective communication with imaginative problem solving. He did not advocate continuity in typefaces, spatial layouts, or imagery; rather, the high quality of his solutions to communications problems during his four decades with CBS enabled him to project an exemplary image for the corporation.

After Golden's sudden death at age forty-eight, Dorfsman became the creative director of CBS Television ([Fig. 20-9](#)). He was named director of design for the entire CBS Corporation in 1964 and vice president in 1968, which kept with Stanton's philosophy that design is a vital area that should be managed by professionals.

When architect Eero Saarinen (1910-61) designed a new CBS headquarters building in 1966, Dorfsman designed all aspects of the typographic information, right down to the numerals on the wall clocks and elevator buttons, exit signs, and elevator-inspection certificates. Dorfsman also applied his graphic design sense to film, computer animation in the production of promotional spots, informational materials, and network title sequences.

The CBS approach to corporate image and design was not dependent on a system or style but rather on the management policy toward design and the creative abilities of its design personnel. The strength of this approach is a varying and dynamic corporate design that can shift with company needs and evolving sensibilities; the potential danger is the lack of a fallback position if management or design authority moves into less astute hands. CBS's era of design leadership lasted until the late 1980s. After new owners purchased the company, its philosophy on design changed and Dorfsman resigned.

## Raymond Loewy

Like Stanton, Raymond Loewy (1893-1986) recognized the significance of comprehensive design systems, and he left an indelible mark on America's history of visual styling. His streamlined and moderne aesthetic can be seen across a range of industrial products, packaging, architecture, interiors, and corporate identities. He first gained attention through his industrial product design with a commission for British manufacturer Sigmund Gestetner. Loewy's Gestetner mimeograph machine emphasized the form by hiding the device's messy inner mechanics inside a smooth paneled exterior. The look and concept became the genesis of a new streamlined aesthetic.

Future industrial designs emphasized this smoothness and sensuousness of form. Loewy's forms followed function, if only symbolically, as his streamlined aesthetic suggested speed, economy, and modernity. Loewy specialized in design for the locomotive and automotive industries, where speed and innovation defined success, and he reimaged how trains, planes, buses, and cars looked and performed.

Loewy's flashy personality preceded his brilliant design work. Sophisticated and charismatic, he considered himself a visionary and an impresario of good design across a number of mediums. His persona remained an ongoing design project, as he tailored his appearance and refined his artistic vision, making his voice heard across a broad design spectrum. Through this effort, he changed the way industrial designers engaged with corporate design culture by assuming more control over entire industrial and visual campaigns. Product designs for blue-chip companies—BP, Shell, Exxon ([Fig. 20-10](#)), Nabisco, US Mail, Studebaker, Lucky Strike ([Fig. 20-11](#)), Canada Dry, and TWA—were not limited to packaging or industrial objects but also included complete identity designs. When New York Railroad hired Loewy to redesign one of its locomotives, he also designed the interiors, menus for table service, and matchbooks. Loewy defined and pursued areas of growth in even more comprehensive systems and processes via his industrial design work.

Loewy initiated a study of his audience—the public—as he aimed to define their needs and wants. This analysis affected the way he introduced designs into consumer culture. Loewy expertly negotiated the balance between familiarity and innovation as he developed his Most Advanced Yet Acceptable (MAYA) credo. While he endeavored to deliver the most advanced product, he recognized the point at which unfamiliarity bred undesirability. With respect to his corporate identity work he said: “I’m looking for a very high index of visual retention. We want anyone who has seen the logotype, even fleetingly, to never forget it.”

Loewy's work of the twentieth century is hard to forget; he succeeded in leaving a lasting impression. His designs not only are recognizable at a fleeting glance but also have endured the test of time.



**20-11.** Raymond Loewy, Lucky Strike logo, 1939. Loewy simplified the previous logo and had it placed on both sides of the package.



**20-12.** Herbert Matter, New York, New Haven, and Hartford Railroad trademark, 1954. Matter's trademark proved to be very adaptable when applied to heavy railroad equipment.

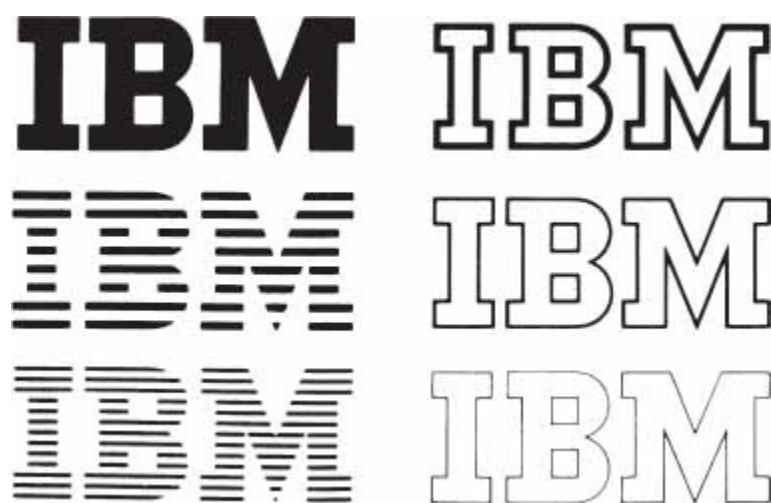


**20-13.** Herbert Matter, New York, New Haven, and Hartford Railroad trademark, 1954. The mathematical harmony of parts demonstrates how alphabetic forms can be unified into a unique gestalt.





**20-14.** Norman Ives, trademark for Eastern Press, New Haven, Connecticut, 1958. The influence of Josef Albers is clearly evident in this logo.



**20-15.** Paul Rand, IBM trademark, 1956. The original design is shown with outline versions and the eight-and thirteen-stripe versions currently used.



**20-16.** Paul Rand, IBM package designs, late 1950s. A strong corporate identification was achieved through a repeating pattern of blue, green, and magenta capital letters on black package fronts, white handwritten product names, and blue package tops and sides.



**20-17.** Paul Rand, IBM package design, 1975. After two decades, the original packaging design program was replaced by an updated design using the eight-stripe logo.

## The New Haven Railroad design program

A short-lived but highly visible corporate identity effort occurred in 1954, when Patrick B. McGinnis, president of the New York, New Haven, and Hartford Railroad, launched a corporate design program. The New Haven Railroad was in the midst of a technological updating, with new engines, cars, and signal systems. McGinnis believed a contemporary logo and design program, replacing the old logotype and olive-green and Tuscan-red color scheme, would enable the firm to project a modern and progressive image to industry and passengers. Herbert Matter was commissioned to design the new trademark. He developed a geometric capital *N* above an *H* and a red, black, and white color scheme (Figs. [20-12](#) and [20-13](#)). The traditional industrial feeling of slab-serif type, long associated with the railroad industry, was updated for a more modern look, based on the mathematical harmony of parts.

Plans called for implementation of a comprehensive corporate-identity program encompassing everything from stations to matchbooks, but the commuter railroad developed financial problems and suffered from a consumer uprising against its late trains, poor scheduling, and rising fares. On 20 January 1956, McGinnis resigned as president, and the corporate-identity program came to an abrupt halt. However, the new management continued to apply the logo and color scheme whenever possible. Printed pieces designed by Matter offered a degree of guidance, and the strength of the logo and color scheme provided some semblance of continuity.

Norman Ives (1923-78) is one of the long-neglected masters of corporate image design ([Fig. 20-14](#)). His carefully constructed logos clearly reflect the teachings of one of his principal mentors, Josef Albers. In 1960, Ives described the designer's mission in logo design:

A symbol is an image of a company, an institution or an idea that should convey with a clear statement or by suggestion the activity it represents. . . . The symbol, besides being memorable and legible, must be designed so that it can be used in many sizes and situations without losing its identity. The designer must distort, unify, and create a new form for the letter, so that it is unique and yet has the necessary attributes of the letter for recognition. There is no part of a symbol that can be eliminated without destroying the image it creates. It is a true gestalt, in which the psychological effect of the total image is greater than the sum of its parts would indicate.

## Corporate identification comes of age

While World War II left most industrial countries devastated, the manufacturing capacity of the United States escaped undamaged. An era of unprecedented industrial expansion began, with large corporations playing an important role in developing and marketing products and services. During the 1950s and 1960s many American designers—including Paul Rand, Lester Beall, Saul Bass, and design firms such as Lippincott & Margules and Chermayeff & Geismar—embraced corporate visual identification as a major design activity.

Playing a pivotal role in the evolution of American graphic and advertising design during the 1940s and early 1950s, Rand became more involved in trademark design and visual identification systems in the mid-1950s. He realized that to be functional over a long period of time, a trademark should be reduced to elementary shapes that are universal, visually unique, and stylistically timeless.

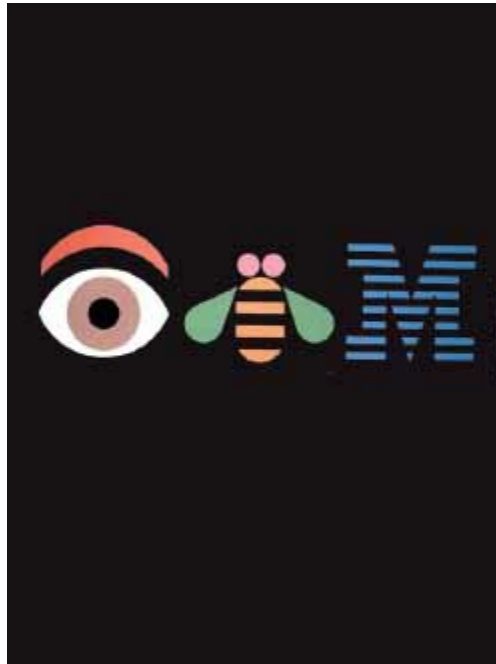
Eliot Noyes (1910–77), the consulting design director for International Business Machines (IBM) during the late 1950s, hired Rand in 1956. Rand’s trademark for IBM ([Fig. 20-15](#)) was developed from an infrequently used typeface called City Medium, designed by Georg Trump (1896–1985) in 1930. This geometric slab-serif typeface was designed along lines similar to Futura. Redesigned into the IBM corporate logo, it was transformed into a powerful and unique alphabet image, for the slab serifs and square negative spaces in the *B* lent the trademark unity and distinction. In the 1970s Rand updated the logo by introducing stripes to unify the three letterforms and evoke scan lines on video terminals. Package designs by Rand show the application of the logo in the 1950s ([Fig. 20-16](#)) and after its redesign in the 1970s ([Fig. 20-17](#)). Rand’s 1981 “Eye Bee M” poster ([Fig. 20-18](#)) and the playful cover for the 1996 booklet *The IBM Logo: Its Use in Company Identification* ([Fig. 20-19](#)) demonstrates that he was prepared to divert from the original logo when a design concept called for it.

Noyes wrote that the IBM design program sought “to express the extremely advanced and up-to-date nature of its products. To this end we are not looking for a theme but for a consistency of design quality which will in effect become a kind of theme, but a very flexible one.” The IBM design program was flexible enough to avoid stifling the creativity of designers working within the guidelines of the program. The model developed by IBM, with design consultants such as Rand and internal staff design departments whose managers have the authority to maintain the corporate visual identity, produced an evolving design program of consistently high quality.

Jon Craine (b. 1940) was one of the two lead graphic designers in IBM’s White Plains, New York, office from 1979 until 1988. Among other assignments, this office was responsible for product announcements for the Data Products Division (DPD), IBM’s largest product sector. Craine’s poster announcing the tenth-anniversary open house for the IBM General Systems Division Headquarters in Boca Raton, Florida, was designed while Craine was a freelance design contractor for IBM in 1977 ([Fig. 20-20](#)). The IBM BASIC brochure was



produced to announce a new software application for the personal computer in 1983 ([Fig. 20-21](#)).



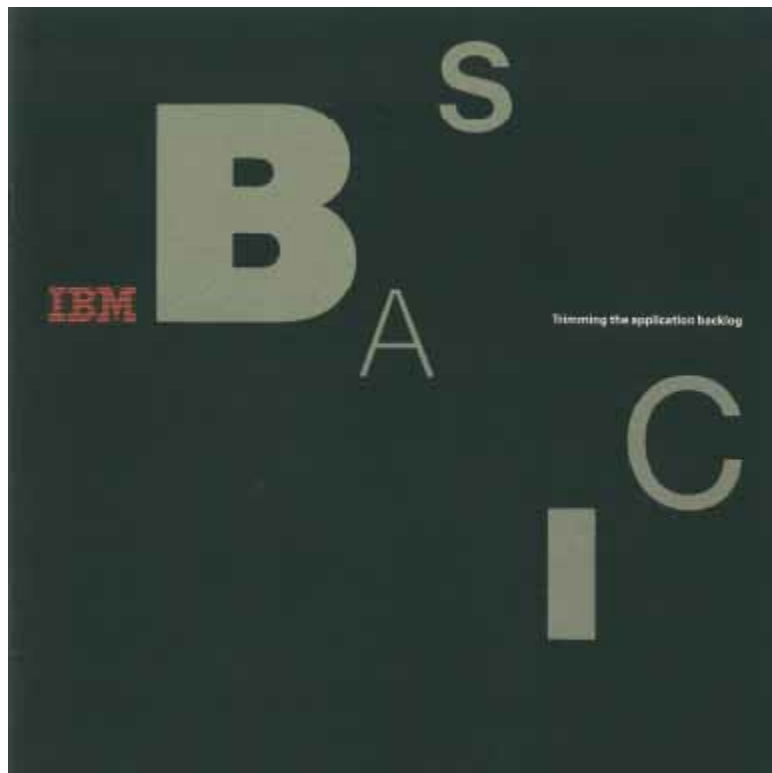
**20-18.** Paul Rand, “Eye Bee M” poster, 1981. Using the rebus principle, Rand designed this poster for the presentation of the Golden Circle award, an in-house IBM occasion. Although Rand eventually prevailed, it was temporarily banned, as it was felt that it would encourage IBM staff designers to take liberties with the IBM logo. 91.4 × 60 cm



**20-19.** Paul Rand, *The IBM Logo: Its Use in Company Identification*, 1996. Rand provided specific instructions as to how his logos should be used. In this exuberant cover the IBM logo resembles exploding fireworks. 28 × 22.3 cm



**20-20.** Jon Craine, poster to announce the tenth-anniversary open house for the IBM General Systems Division Headquarters in Boca Raton, Florida. The “10” suggests architect Marcel Breuer’s circular design for the two buildings as viewed from the air. 45.7 × 45.7 cm



**20-21.** Jon Craine, IBM BASIC brochure to announce a new software application for the personal computer, 1983. 24.1 × 22.9 cm

After a 1959 study of the “public faces” of the Westinghouse Corporation, a decision was made to redesign its “Circle-W” trademark. Rand was commissioned to symbolically incorporate the nature of the company’s business in a new mark that would be simple, memorable, and distinct ([Fig. 20-22](#)). General graphic forms, rather than specific signs or symbols, suggest Westinghouse products by evoking wires and plugs, electronic diagrams and circuitry, and molecular structures. Rand, who also developed a typeface for Westinghouse, applied these new elements to packaging, signage, and advertising.

Rand’s 1965 redesign of the trademark for the American Broadcasting Company ([Fig. 20-23](#)) reduced the information to its essence while achieving a memorable and unique image. The NeXT computer logo ([Fig. 20-24](#)) was designed in 1986 after IBM agreed to loan its longtime design consultant to a competitive computer company. The black box at a twenty-eight-degree angle signified the NeXT computer, which itself looked like a black box.

The annual report to stockholders, a legal publication required by federal law, evolved from a dry financial document into a major communications instrument during the postwar period. Landmarks in this evolution include the IBM annual reports designed by Rand during the late 1950s. The 1958 IBM annual report ([Fig. 20-25](#)) established a standard for corporate literature. Imagery included close-up photography of electronic components that almost became abstract patterns, and simple dramatic photographs of products and people.



**20-22.** Paul Rand, Westinghouse trademark, 1960. This mark is shown as it might be constructed in an animated film sequence.

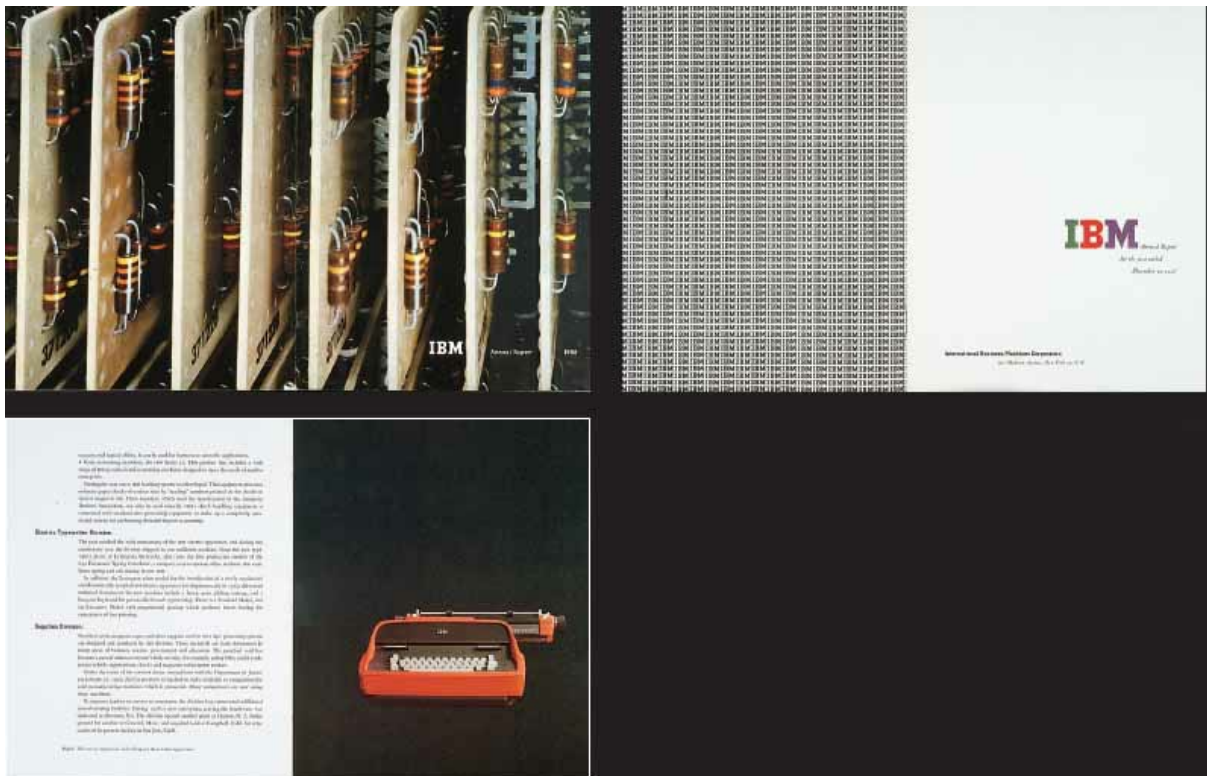


**20-23.** Paul Rand, American Broadcasting Company trademark, 1965. The continuing legacy of the Bauhaus and Herbert Bayer's universal alphabet informs this trademark, in which each letterform is reduced to its most elemental configuration, a concentric circle. Despite periodic attempts to change the logo, its original design has been retained.

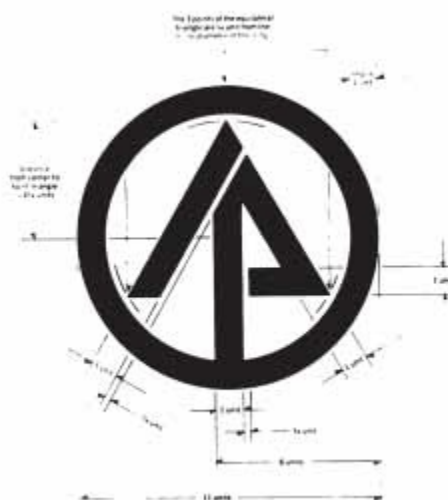


**20-24.** Paul Rand, NeXT trademark, 1986. Commissioned by Steve Jobs, the four-letter name is separated into two lines to startle the viewer by giving a common word an uncommon image.





**20-25.** Paul Rand, IBM annual report, 1958. Advanced technology and organizational efficiency were expressed through design. 28 × 22.3 cm



**20-26.** Lester Beall and Richard Rogers, International Paper Company trademark, 1960. Initials, tree, and an upward arrow combine in a mark whose fundamental simplicity—a triangle in a circle—assures a timeless harmony.



**20-27.** Lester Beall and Richard Rogers, International Paper Company trademark, 1960. For a forest products company, stenciling trees is one of numerous applications that must be considered.



**20-28.** Chermayeff & Geismar Associates, Chase Manhattan Bank corporate identity program, 1960. Consistent use of the mark, color, and typeface built recognition value through visual redundancy.

Lester Beall had helped launch the modern movement in American design during the late 1920s and early 1930s. During the last two decades of his career, he created pioneering corporate-identity programs for many companies, including Martin Marietta, Connecticut General Life Insurance, and International Paper Company. He also contributed to the development of the corporate-identity manual, a firm's book of guidelines and standards for implementing its program. Beall's manuals specifically prescribed the permissible uses and forbidden abuses of the trademark. If a plant manager in a small town retained a sign painter to paint the trademark and name on a sign, for example, the corporate design manual specified their exact proportions and placement. In discussing his mark designed with Richard Rogers for the International Paper Company, one of the largest paper manufacturers in the world, Beall wrote:

Our assignment was to provide management with a strong mark that could be readily adapted to an immense variety of applications. This ranged from its bold use on the barks of trees to its intricate involvement in repeat patterns, carton designs, labels, and trucks. In addition to its functional strength, the new mark is a powerful force in stimulating and integrating divisional and corporate identity with positive psychological effects on human relations. [Figs. [20-26](#) and [20-27](#)]

The International Paper Company trademark was initially controversial: the letters *I* and *P* are distorted to make a tree symbol, and critics questioned whether letterforms should be altered to this extreme. The continuing viability of this mark since its inception indicates that Beall's critics were overly cautious.

Chermayeff & Geismar Associates moved to the forefront of the corporate-identity movement in 1960 with a comprehensive visual image program for the Chase Manhattan Bank of New York. Chase Manhattan's new logo was composed of four geometric wedges rotating around a central square to form an external octagon ([Fig. 20-28](#)). It was an abstract form unto itself, free from alphabetic, pictographic, or figurative connotations. Although it had overtones of security or protection because four elements confined the square, it proved a completely abstract form could successfully function as a large organization's visual identifier.

A distinctive sans-serif typeface was designed for use with the logo. The selection of an expanded letter grew out of the firm's study of the bank's design and communications needs. Urban signage, for instance, is often seen by pedestrians at extreme angles, but an extended letterform retains its character recognition even when viewed under these conditions. The uncommon presence of the expanded sans-serif type in this design system launched a fashion for this kind of letterform during the first half of the 1960s. Consistency and uniformity in the application of both logo and letterform enabled redundancy, in a sense, to become a third identifying element.

The Chase Manhattan Bank corporate identification system became a prototype for the genre. Other financial institutions seriously evaluated their corporate image and the need for an effective visual identifier. The recognition value gained by the Chase Manhattan mark indicated that a successful logo could, in effect, become an additional character in the inventory of symbolic forms carried in each person's mind. Tom Geismar observed that a symbol must be memorable and have "some barb to it that will make it stick in your mind." At the same time it must be "attractive, pleasant, and appropriate. The challenge is to combine all those things into something simple."

One of Chermayeff & Geismar's most far-reaching corporate design programs was for Mobil Oil, a corporation operating in more than one hundred countries. Executed in an elemental geometric sans-serif typeface, the Mobil Oil trademark is the ultimate in simplicity ([Fig. 20-29](#)). The name *Mobil* is executed in five vertical strokes, the diagonals of the *M*, and two circles. The name became the trademark, with the round, red *o* separating it from the visual presentation of other words.

Chermayeff & Geismar has produced more than one hundred corporate design

programs, including the trademarks illustrated in Figure [20-30](#). The firm continues to accept a steady stream of smaller projects, such as posters, requiring immediate, innovative solutions. Rather than maintaining design consistency from project to project, the company allows each solution to evolve from its problem.



[20-29](#). Chermayeff & Geismar Associates, Mobil Oil trademark, 1964.



[20-30](#). Chermayeff & Geismar Associates, trademarks for (left to right, top to bottom) the American Film Institute, 1964; Time Warner, 1990; the American Revolution Bicentennial, 1971; Screen Gems, 1966; Burlington Industries, 1965; the National Broadcasting Company, 1986; Rockefeller Center, 1985; and the National Aquarium in Baltimore, 1979.



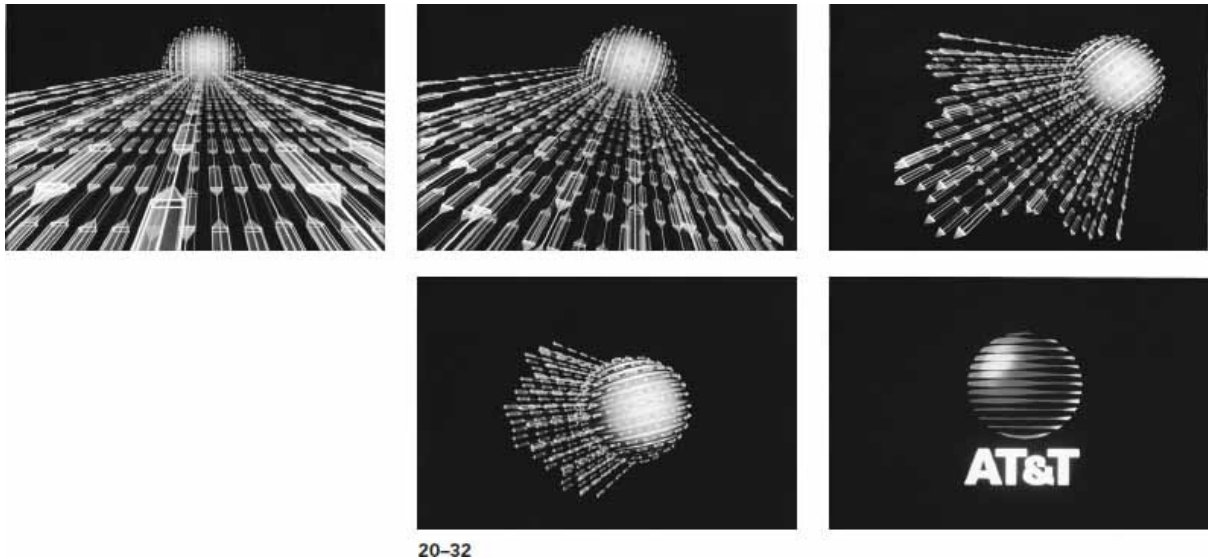


**20-31.** Saul Bass & Associates, trademark for Minolta, 1980.

Saul Bass's mastery of elemental form can be seen in the iconic and widely imitated trademarks produced by his firm Saul Bass & Associates, later renamed Saul Bass/Herb Yeager & Associates. Bass believed a trademark must be readily understood yet possess elements of metaphor and ambiguity that will attract the viewer again and again. Many Bass trademarks, such as the mark for Minolta, became important cultural icons ([Fig. 20-31](#)). Within two years after Bass redesigned the Bell Telephone System trademark, public recognition of the symbol rose from 71 percent to more than 90 percent. After the AT&T long-distance telephone network was split from the local Bell system telephone companies in 1984, Bass designed a new mark to reposition the firm as "a global communications company" rather than "the national telephone system," with information bits circling the globe. This concept was expressed by making computer-graphics animation the identification tag for AT&T television commercials ([Fig. 20-32](#)).

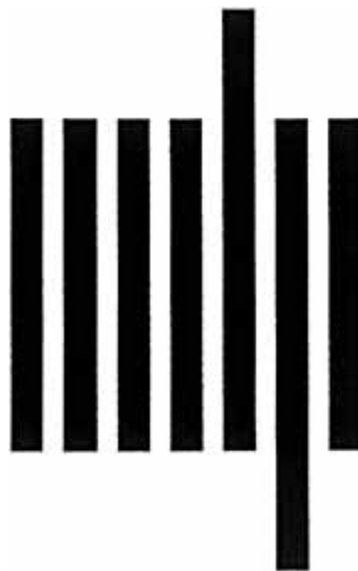
Muriel Cooper (1925-94) had two careers—the first as a print designer for MIT publications and books, and the second as founder and director of the Visible Language Workshop (VLW). From the time she was a student at Massachusetts College of Art, she was fascinated with animation and pushing the border between the static medium of print and the  $x$ ,  $y$ , and  $z$  axes of the computer screen. In 1963 she designed the MIT Press logo, a series of vertical lines suggesting half a dozen books on a shelf, and spelling out a gestalt *m i t p* ([Fig. 20-33](#)).

Cooper designed more than five hundred books, including the seminal 1969 *Bauhaus*, by Hans Wingler, perhaps her best-known design ([Fig. 20-34](#)). This was the first complete Bauhaus book in English. After the enthusiastic reception the authoritative text received, Cooper made a film version of the thick *Bauhaus*, a speed-reading version of what one design historian has dubbed the King James Version. It was Cooper's pursuit of dynamic media that led to the 1978 founding of the VLW at MIT, which she said was an attempt to re-create the atmosphere of Paris in the 1920s. In the VLW, where workstations were in the open, Cooper encouraged her interdisciplinary graduate students to formulate good questions rather than pat answers.



20-32

**20-32.** Saul Bass & Associates, AT&T computer graphics animation identification tag, 1984. A spinning globe gathers electronic bits of information, then transforms into the AT&T trademark.



**20-33.** Muriel Cooper, MIT Press logo, 1963. Vertical lines imply books and can be read as *mitp*.

While most graphic designers were limited to off-the-shelf software, Cooper's work was accelerated by powerful computers at MIT that allowed her to create almost anything she could imagine. She was the first graphic designer to employ such new electronic media as 3-D text, which allowed vast amounts of complex data to be read in context, the top layer sharp, the layers below successively lighter. In this way, she was able to combine the traditional  $x$  and  $y$  axes of the flat screen with the  $z$  axis of depth, but she did not stop there. Trusting her designer's eye, she pushed her programmers for additional tools—color, transparency, and eventually type that could pulse and move. Her goal was to move graphic design from form to content; to create clear, compelling communication that could be plucked and digested from an ocean of print and the electronic sea of the Internet. Cooper was also a founding member of the

MIT Media Lab (1985), perhaps the most advanced graduate research program on new media in the world.

## Programmed visual identification systems

During the 1960s, the impetus of the International Typographic Style and the visual-identity movement joined with the development of highly systematic design programs to combine complex and diverse parts into a unified whole. The 1962 Lufthansa German Airlines identification system was conceived and produced at the Ulm Institute of Design. The principles of the International Typographic Style were extended into a design program addressing all visual-communication and product-design needs of a large corporation. Otl Aicher designed this program in collaboration with Tomás Gonda (1926-88), Fritz Querengässer (1906-79), and Nick Roericht (b. 1932). Aicher believed a large organization could achieve a uniform, and thus significant, corporate image by systematically controlling the use of constant elements. A flying crane trademark used since the 1930s was retained but enclosed in a circle and subordinated to the name *Lufthansa* in a consistent letterspacing arrangement (Fig. 20-35). The company's air-freight service combined the crane icon with an isometric package and bold lines to create an arrow configuration (Fig. 20-36). Grid systems and detailed typographic specifications were worked out to take into account every visual communications need, from food-service packaging to timetables and aircraft identification. The Lufthansa corporate-identity program became an international prototype for the closed identity system, with every detail and specification addressed for absolute uniformity.



**20-34.** Muriel Cooper, cover for *Bauhaus*, by Hans Wingler, 1969. 30.5 × 21.5 cm





**20-35.** Otl Aicher in collaboration with Tomás Gonda, Fritz Querengässer, and Nick Roericht, pages from the Lufthansa identity manual, 1962. All typographic details were rigorously specified.



**20-36.** Otl Aicher in collaboration with Tomás Gonda, Fritz Querengässer, and Nick Roericht, page from the Lufthansa identity manual, 1962. The supercargo double trademark gains unity through consistent line weight.



**20-37.** Ralph Eckerstrom, trademark for Container Corporation of America, 1957. A flat image becomes an isometric optical illusion, signifying packaging while provoking visual interest.

The Container Corporation of America (CCA) became an early advocate of systematic corporate identity in the 1960s. A new corporate logo ([Fig. 20-37](#))

was created by design director Ralph Eckerstrom (c. 1920-96) and his staff. The corporate initials were packaged in a rectangle with two corners shaved at a forty-five-degree angle to imply an isometric box. Eckerstrom stated the requirements of a corporate identification program:

As a function of management, design must be an integrated part of overall company operation and directly related to the company's business and sales activities. It must have continuity as a creative force. It must reflect total corporate character. Unless it meets these requirements, the company image it seeks to create will never coalesce into a unified whole, but will remain a mosaic of unrelated fragments.

The “Great Ideas of Western Man” advertising campaign had varied widely in its typographic approaches during the 1950s; now it entered a two-decade period of typographic continuity. In 1964 CCA established the Center for Advanced Research in Design, an independent design studio that worked on advanced and experimental projects and received commissions from other organizations. The center developed a comprehensive visual identification system for Atlantic Richfield, a major petroleum products company whose name later changed to Arco. CCA was purchased by Mobil Oil in 1976 and sold to the Jefferson Smurfit Corporation in 1986. Decentralized and lacking an autonomous identity, CCA’s era as a design patron drifted to a close.



**20-38.** Massimo Vignelli and the Unimark New York office staff, Knoll Graphics, 1966-1970s. Knoll is renowned for furniture design, so the graphic program signified a strong design orientation

Unimark, an international design firm that grew to 402 employees in forty-eight design offices around the world, was founded in Chicago in 1965 by a group of partners including Ralph Eckerstrom (1922-96), James K. Fogleman (1919-

2003), and Massimo Vignelli (1931-2014). Unimark rejected individualistic design and believed that design could be a system, a basic structure set up so that other people could implement it effectively. The basic tool for this effort was the grid, standardizing all graphic communications for dozens of large Unimark clients, including Alcoa, Ford Motor Company, JCPenney, Memorex, Panasonic, Steelcase, and Xerox. Helvetica was the preferred typeface for all Unimark visual identity systems, as it was considered the most legible type family. Objectivity was Unimark's goal as it spread a generic conformity across the face of multinational corporate communications. The design programs it created were rational and so rigorously systematized that they became virtually foolproof as long as the standards were maintained.

The graphic excellence of Unimark design programs can be seen in the Knoll program ([Fig. 20-38](#)), directed by Vignelli, who was Unimark's director of design and head of the New York office. This program set the standard for furniture-industry graphics for years to come. But Unimark's far-flung design empire—with offices in major North American cities, England, Australia, Italy, and South Africa—proved vulnerable to the effects of recession in the early 1970s, and a retrenchment process began.

The Unimark philosophy continued as its founders and the legion of designers they trained continued to implement its ideals. When the New York office closed, Massimo and Leila Vignelli founded Vignelli Associates in 1971. Their typographic range expanded beyond Helvetica to include such classical faces as Bodoni, Century, Garamond, and Times Roman, but the rational order of grid systems and emphasis on lucid and objective communication remained a constant. Vignelli continues to put his imprint on the evolution of information design.

## The Federal Design Improvement Program

In May 1974, the United States government initiated the Federal Design Improvement Program in response to a growing awareness that design could be an effective tool for achieving objectives. This initiative was coordinated by the Architectural and Environmental Arts Program (later renamed the Design Arts Program) of the National Endowment for the Arts. All aspects of federal design, including architecture, interior space planning, landscaping, and graphic design, were upgraded under the program. The Graphics Improvement Program, under the direction of Jerome Perlmutter, set out to improve the quality of visual communications and the ability of government agencies to communicate effectively to citizens.

The prototype federal graphic standards system was designed by John Massey for the Department of Labor. Problems identified by this case study included outmoded, unresponsive, and impersonal images, a lack of uniform and effective communications policies, and insufficient image continuity. Massey's goals for the new design program were "uniformity of identification; a standard of quality; a more systematic and economic template for publication design; a closer relationship between graphic design (as a means) and program development (as an end) so that the proposed graphics system will become an effective tool in assisting the department to achieve program objectives."



**20-39.** John Massey, trademark for the U.S. Department of Labor, 1974. Stripes on the L forms suggest the American flag's stars and stripes.

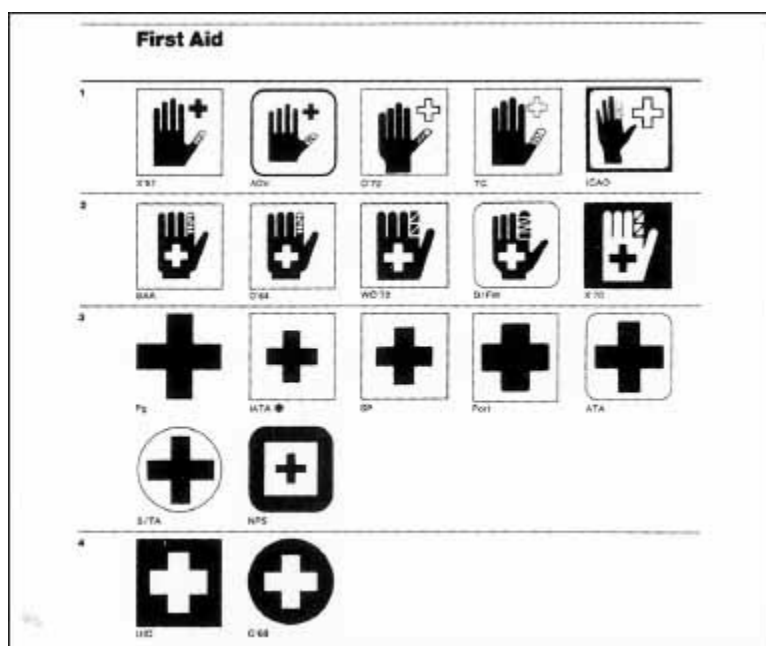




**20-40.** Massimo Vignelli (consulting designer), Vincent Gleason (art director), and Dennis McLaughlin (graphic designer), Unigrid system for the National Park Service, 1977. 59.4 × 41.9 cm



**20-41.** National Park Service publications staff, including Vincent Gleason (chief) and designers Melissa Cronyn, Nicholas Kirilloff, Dennis McLaughlin, Linda Meyers, Phillip Musselwhite, and Mitchell Zetlin, publication created with the Unigrid, 1977-90. 59.4 × 41.9 cm



**20-42.** Various artists/designers, nineteen first aid symbols from various systems throughout the world. Semantic, syntactic, and pragmatic values of existing programs were evaluated.



**20-43.** Roger Cook and Don Shanosky, signage symbol system for the U.S. Department of Transportation, 1974. This poster introduced the thirty-four symbols to a wide audience. 58.4 × 40.6 cm

A graphic standards manual established a cohesive system for visual identification and publication formats. Standards for format sizes, typography, grid systems, paper specifications, and colors realized tremendous economies in material and time. These standards, however, were carefully structured so that the creativity and responsiveness to each communications project would not be seriously hampered. With the mechanics of the printing and format predetermined, Department of Labor staff designers were able to devote their time to the creative aspects of the problem at hand.

The Department of Labor communications mark ([Fig. 20-39](#)) is composed of two interlocking *Ls* that form a diamond configuration around a star. A set of publication format sizes provided economy of production and minimized paper waste, while a series of grid systems and uniform typographic specifications ensured consistency. Routine printed materials, including stationery, envelopes, and forms, were given standardized formats.

Over forty federal departments and agencies initiated visual identification

programs, and many of the leading designers in America were called upon to develop them. One of the most successful is the Unigrid system, developed in 1977 for the United States National Park Service by Vignelli Associates in collaboration with the Park Service Division of Publications, headed by Vincent Gleason.

The Unigrid ([Fig. 20-40](#)) unified the hundreds of informational folders used at about 350 national park locations. It is based on simple basic elements: ten format sizes, all derived from the Unigrid; broadside or full-sheet presentation of the folders, instead of layouts structured on folded panels; black title bands with park names serving as logotypes; horizontal organization of illustrations, maps, and text; standardized typographic specifications; and a master grid coordinating design in the studio with production at the printing plant. Typography is restricted to Helvetica and Times Roman in a limited number of sizes and weights.

The standardized format of the Unigrid enables the Park Service publications staff to focus on achieving excellence in the development and presentation of pictorial and typographic information ([Fig. 20-41](#)). The program proved so successful that a format was also developed for the Park Service's series of 150 handbooks.

To attract outstanding architects and designers to government service, traditional civil service procedures were supplemented by portfolio reviews conducted by professionals. Designers were recruited by a publicity campaign with the theme "Excellence attracts excellence." However, by 1980 momentum for federal design excellence became a casualty of tax cuts and huge federal deficits. Many established design programs for such agencies as the Park Service were maintained, while others sank back toward mediocrity.



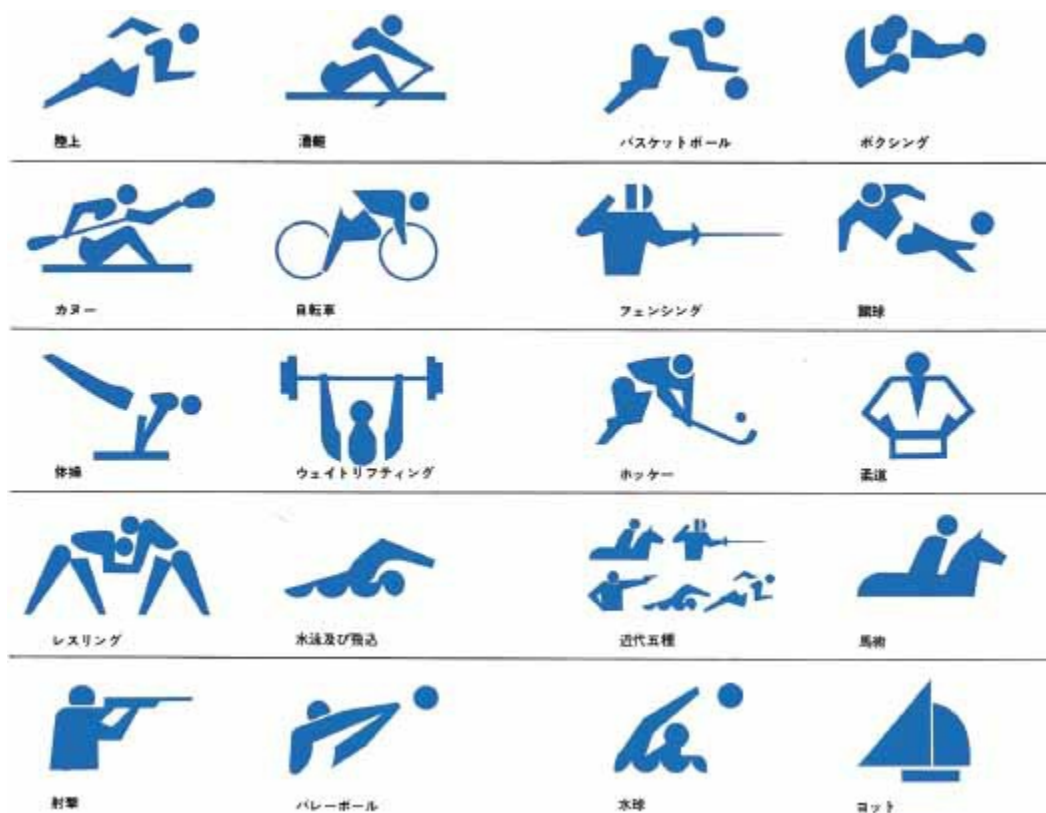
## Transportation signage symbols

Major international events, large airports, and other transportation facilities handling international travelers have commissioned graphic designers to create pictographic signage programs to communicate important information and directions quickly and simply. The development of these sign-and-symbol systems involved considerable time and expense, and near duplication of effort often occurred. In 1974, the United States Department of Transportation commissioned the American Institute of Graphic Arts (AIGA), the nation's oldest professional graphic design organization, to create a master set of thirty-four passenger and pedestrian-oriented symbols for use in transportation facilities. The goal was a consistent and interrelated group of symbols for worldwide transportation facilities meant to bridge language barriers and simplify basic messages.

The first step was the compilation and inventory of symbol systems developed for individual transportation facilities and international events ([Fig. 20-42](#)). A committee of five prominent graphic designers, headed by Thomas H. Geismar, acted as evaluators and advisers on the project. The Department of Transportation provided the AIGA with a list of message areas. Prior solutions to the thirty-four subject areas were evaluated by each member of the advisory committee, and a summary recommendation was prepared to guide the design of the symbol system. Some existing symbols were retained, while in other categories totally new glyphs were developed, with clarity of image their overriding goal. The final set of symbols ([Fig. 20-43](#)) was designed and drawn by Roger Cook (b. 1930) and Don Shanosky (b. 1937) of Cook and Shanosky Associates in Princeton, New Jersey. These signs combined overall harmony with a visual consistency of line, shape, weight, and form. This effort represented an important first step toward the goal of unified and effective graphic communications transcending cultural and language barriers in a shrinking world. A 288-page book published by the Department of Transportation provided invaluable information about the design and evaluation process used to arrive at the system.

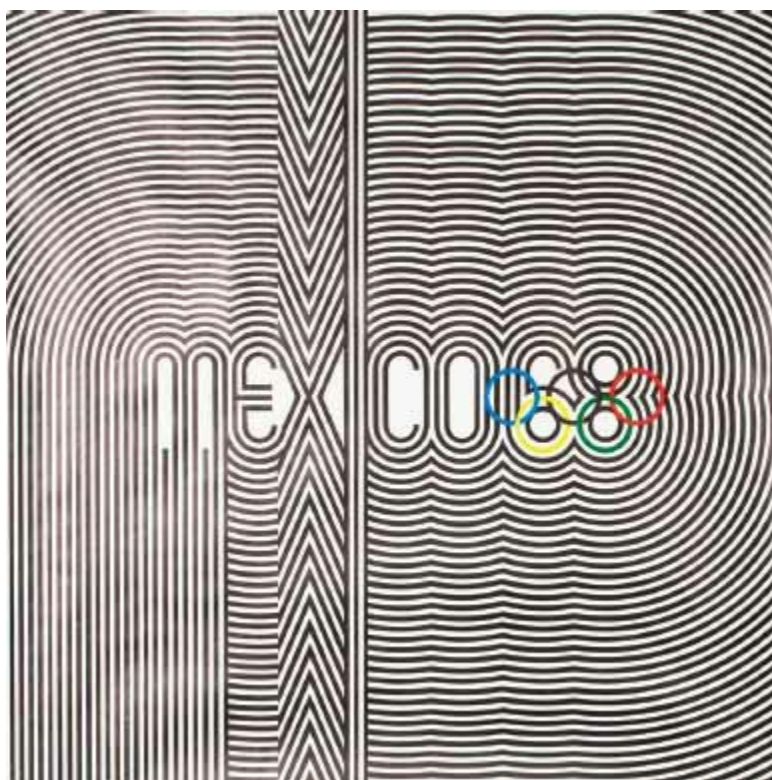
## Design systems for the Olympic Games

By the early 1960s, the concept of comprehensive design systems was becoming a reality. Planners realized that comprehensive planning for large organizations and events was not only functional and desirable but also necessary. This was particularly true in the case of international events, including world's fairs and Olympic Games, where an international and multilingual audience had to be directed and informed. Among many outstanding efforts, the design programs for the 1964 Tokyo Eighteenth Olympiad, the 1968 Mexico City Nineteenth Olympiad, the 1972 Munich Twentieth Olympiad, the 1984 Los Angeles Twenty-Third Olympiad, and the 2008 Beijing Twenty-Ninth Olympiad were milestones in the evolution of graphic systems.

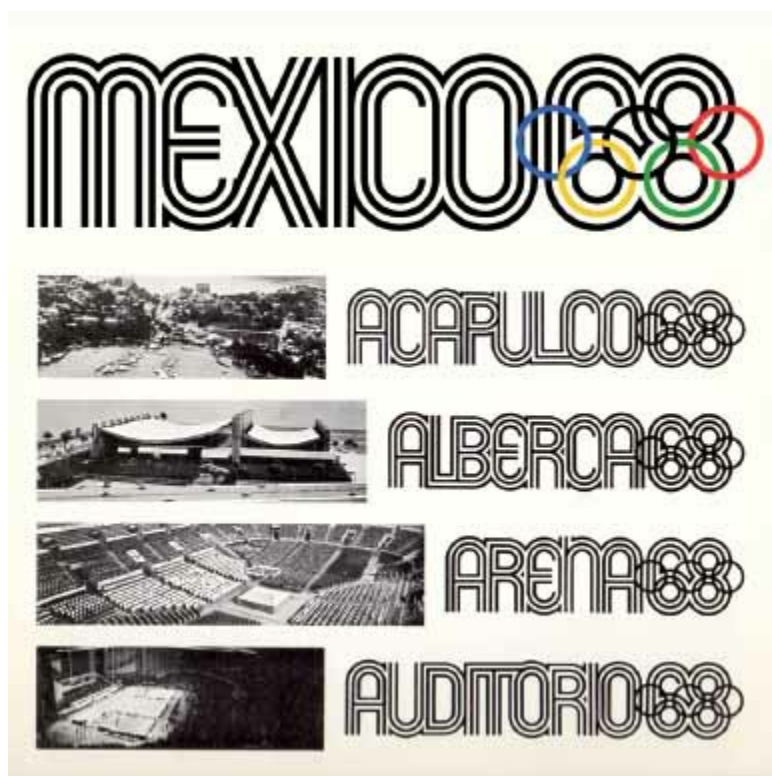


**20-44.** Masaru Katzumie (art director), Yusaku Kamekura (designer), and their staff, twenty comprehensive multisport symbols for the Tokyo Olympiad, 1964. The complete pictogram system, comprising twenty multisport symbols and thirty-nine general information pictograms, were drawn using a square field with a grid.





**20-47.** Lance Wyman, logo poster for the Nineteenth Olympiad, 1966. 90 × 90 cm



**20-48.** Lance Wyman, logotype and alphabet for the Nineteenth Olympiad, 1967. Composed of five bands or ribbons, the logotype and alphabet echo design motifs from early Mexican folk arts.

In the summer of 1964, Tokyo hosted the eighteenth Olympic Games. The 1964



Summer Games was the first use of a comprehensive identity program, setting a standard for all subsequent games. Masaru Katsumie (art director) and Yusaku Kamekura (graphic designer) were the creative visionaries and team leaders behind this remarkable project. The focus of their research efforts was on an internationally standardized signage system based on their concern with the social significance of graphic design. They identified that simple pictographs were the most efficient method of communicating to an international audience. Using a square field with a grid, the team created an extensive range of geometrically stylized pictograms. This comprehensive identity program, which included twenty multisport symbols ([Fig. 20-44](#)) and thirty-nine general information pictograms ([Fig. 20-45](#)), emphasized the athletes' physical movements and were designed for immediate identification by a multilingual audience ([Fig. 20-46](#)). This pictogram system served as a standard that influenced Lance Wyman for the 1968 Mexico City Olympics, Otl Aicher for the 1972 Munich Olympics, and Wang Min and his team for the 2008 Beijing Olympics, and has become a guide for universal public visual design systems and worldwide events.

A theme—"The young of the world united in friendship through understanding"—was adopted by the organizing committee of the Nineteenth Olympiad in Mexico City, chaired by Mexican architect Pedro Ramírez Vázquez (1919-2013). Realizing that an effective information system encompassing environmental directions, visual identification, and publicity was needed, Ramírez Vázquez assembled an international design team, with American Lance Wyman (b. 1937) as director of graphic design and British industrial designer Peter Murdoch (b. 1940) as director of special products.

Because the Nineteenth Olympiad took place in and around Mexico City itself, rather than in a special location built for the purpose, the design system had to be deployed throughout one of the world's largest cities. Traffic control, urban logistics, and a multilingual audience compounded the challenge. Wyman's initial analysis of the problem determined that the solution should reflect the cultural heritage of Mexico. An exhaustive study of ancient Aztec artifacts and Mexican folk art led him to employ two design ideas: the use of repeated multiple lines to form patterns and the use of bright, pure hues. Throughout the country, arts and crafts, adobe homes, paper flowers, marketplaces, and clothing sang with joyous, pure color, and this exuberant color spirit figured prominently in Wyman's planning.

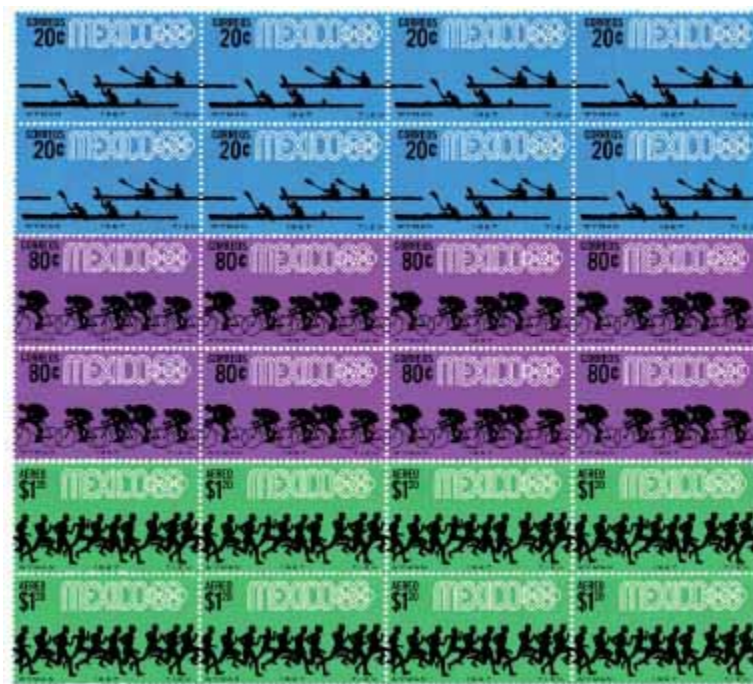
Designing a logotype for the Olympiad ([Fig. 20-47](#)) formed a basis for the further evolution of the design program. The five rings of the Olympiad symbol were overlapped and merged with the numeral 68 and then combined with the word Mexico. The repeated-stripe pattern observed in traditional Mexican art was used to form the letters. Following development of the logotype, Wyman extended it into a display typeface ([Fig. 20-48](#)) that could be applied to a range of graphics, from tickets to billboards and from uniform patches to giant color-coded balloons hovering over the arenas. The system encompassed pictographic symbols for athletic ([Fig. 20-49](#)) and cultural events, formats for the Department of Publications, site identification, directional signs for implementation by the Department of Urban Design throughout the city,

informational posters, maps, postage stamps ([Fig. 20-50](#)), film titles, and television spots.

For the exterior environmental signage, Wyman and Murdoch collaborated on the development of a complete system of modular functional components with interchangeable parts ([Fig. 20-51](#)). These combined directional and identification signage with pictures of objects such as mailboxes, telephones, and water fountains. This design system was so effective that the *New York Times* proclaimed, “You can be illiterate in all languages and still navigate the surroundings successfully, so long as you are not color-blind.”



**20-49.** Lance Wyman, Eduardo Terrazas, and Manuel Villazón, sports symbols for the Nineteenth Olympiad, 1967. Sports equipment pictographs permitted immediate identification by an international audience. The pictograph sports icon designs were influenced by early Mexican glyph systems.



**20-50.** Lance Wyman, Mexican Olympiad postage stamps, 1967-68. Silhouetted athletes are printed over brilliant color backgrounds. The images were designed to flow from stamp to stamp in a continuous design.



**20-51.** Peter Murdoch, preliminary studies for the Mexican Olympiad signage and facilities, 1968. Modular components were assembled into units throughout the city.

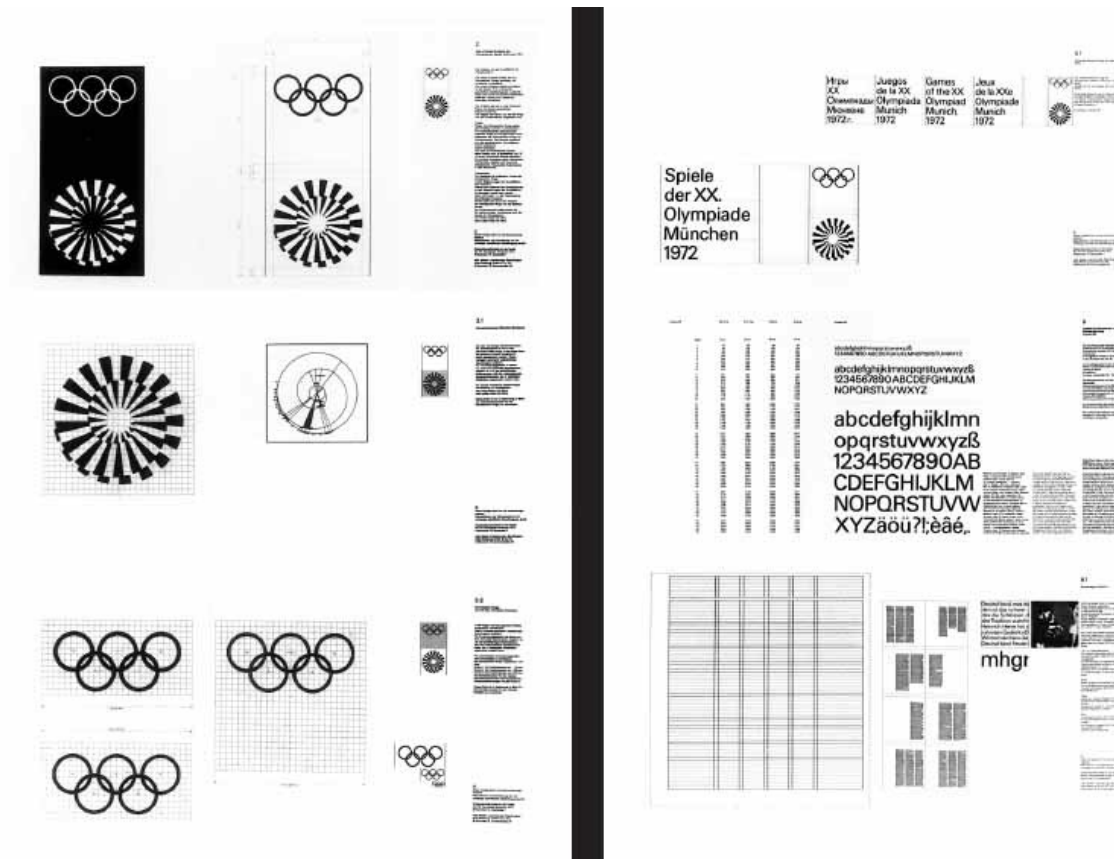
Wyman's goal was to create a completely unified design system easily understood by people of all language backgrounds and flexible enough to meet a vast range of applications. Measured in terms of graphic originality, innovative functional application, and its value to thousands of visitors to the Mexican Olympiad, the graphic design system developed by Wyman and his associates in Mexico was one of the most successful in the evolution of visual identification. After completing the two-year Olympiad project, Wyman returned to New York City and reestablished his design firm, where he applied the expertise gained on

the Mexican project to comprehensive design programs for shopping plazas and zoos.

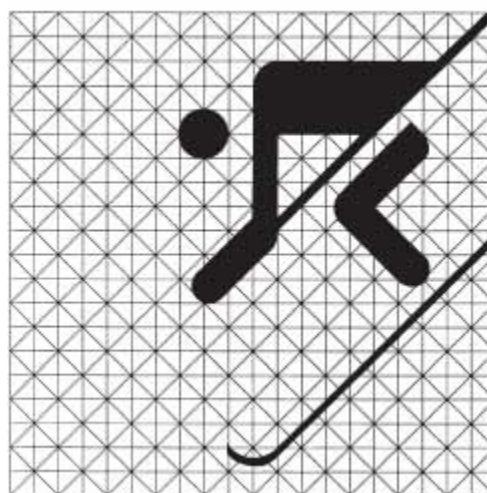
For the 1972 Twentieth Olympiad in Munich, Germany, Otl Aicher directed a design team in the development and implementation of a more formal and systematized design program. The logo was a collaboration between Aicher and Coordt von Mannstein (b. 1937), and an identification manual ([Fig. 20-52](#)) established standards for use of the event's symbol, a radiant sunburst/spiral configuration centered beneath the Olympic rings and bracketed by two vertical lines. Univers was selected as the typeface, and a system of publication grids was established. The color palette consisted of a partial spectrum composed of two blues, two greens, yellow, orange, and three neutral tones (black, white, and a middle-value gray). Excluding one segment of the spectrum in this way created harmony and projected a festive air.

An extensive series of pictographs were drawn on a modular square grid divided by horizontal, vertical, and diagonal lines ([Fig. 20-53](#)). For each Olympic sport a pictograph was designed ([Fig. 20-54](#)) that emphasized the motion of the athletes and their equipment. Immediate identification was achieved in spite of language barriers. These pictographs were widely used in printed graphics ([Fig. 20-55](#)) and identification signs. The geometry of the pictographs served as a counterpoint to another level of imagery: high-contrast photographs used on publications ([Fig. 20-56](#)) and a series of twenty-two commemorative posters depicting major Olympic sports. These used the modified-spectrum palette of four cool and two warm colors. The track events poster ([Fig. 20-57](#)), for example, defines the track and runners in the lighter green and two shades of blue against a dark-green field.





**20-52.** Otl Aicher and his staff, Munich Olympiad graphics standards manual pages, c. 1970. Every detail of the graphics program was determined. 22.5 × 16.5 cm



**20-53.** Otl Aicher, grid for the Munich Olympiad pictographs, c. 1972. The complexity of the grid permitted an infinite range of permutations.





**20-54.** Otl Aicher and his staff, sports pictographs for the Munich Olympiad, c. 1970.



**20-55.** Otl Aicher and his staff, informational graphics for the Munich Olympiad, 1972. Pictographs function as signifiers and illustrations.



**20-56.** Otl Aicher and his staff, covers for the Munich Olympiad *Bulletin*, 1971. An inventive variety is achieved with a consistent format. In no. 6, the grid becomes part of the illustration.



**20-57.** Otl Aicher and his staff, poster for the Munich Olympiad, 1972. Each poster had a wide expanse of one dominant color as a ground for a posterized photograph of athletic competition. 110 × 60 cm



**20-58.** Debra Valencia (designer) and Deborah Sussman (art director), design guide for the Los Angeles Olympiad, 1983. The design parameters allow diversity within a fixed range of possibilities. 56 × 89 cm



**20-59.** Deborah Sussman, *Design Quarterly* cover, 1985. This periodical cover captures the graphic resonance created for the Los Angeles Olympiad. 27.8 × 20.3 cm



**20-60.** The Jerde Partnership, Sussman/Prejza & Co., and Daniel Benjamin, entrance to the Los Angeles Olympiad swimming competition venue, 1984.

The 1984 Los Angeles Twenty-Third Olympiad saw a sprawling city transformed into a joyous environment of color and shape that unified twenty-eight athletic sites, forty-two cultural locations, and three Olympic Villages for housing athletes. Hundreds of designers and architects working for more than sixty design firms were involved. Continuing the practice of combining a symbol specifically designed for each edition of the Olympics with the traditional linked rings, the Los Angeles Olympic Organizing Committee selected a dynamic star-in-motion configuration in a 1980 competition among leading Los Angeles design firms.

The design problem was well defined: how to temporarily transform these far-flung facilities to create a unified celebratory feeling, express the international character of the games, and invent a designed environment that would work effectively both on-site and for the global television audience. For help in addressing these challenges, the organizing committee called on two design firms to spearhead the effort. An architectural firm, the Jerde Partnership, directed by Jon Jerde (b. 1940) and David Meckel, collaborated with an environmental and graphic design firm, Sussman/Prejza & Co., headed by Deborah Sussman (1931-2014) and Paul Prejza, in planning the visual vocabulary—architecture, color, graphics, and signage—for this massive event.

A “parts kit” was assembled to provide a uniform idiom for designing components and environments. Forms were simple and basic. Sonotube columns, normally used as molds for casting concrete columns but used here as columns themselves, were decorated with colorful painted stripes. The sonotubes were lined up to make colonnades, combined with rented tents to make colorful pavilions, or topped with flat graphic pediments echoing the forms of earlier Olympiads. A poster-size design guide ([Fig. 20-58](#)) was produced to provide all participants with consistent parameters for using the parts kit.

Sussman selected a bright, vibrant palette with hot magenta as the basic color. Its primary supporting palette consisted of vivid aqua, chrome yellow, and vermillion. A secondary palette included yellow, green, lavender, and light blue, with violet, blue, and pink accents. Graphic forms were derived from the stars



and stripes of the American flag combined with the stripes of the star-in-motion logo. The program was infinitely adaptable, while adherence to the color palette, stripe-and-star motif, and approach to spatial organization permitted diverse materials ([Fig. 20-59](#)) to evoke the Los Angeles Olympics. Each sports arena was transformed with its own color combinations and visual motifs developed from the design guidelines. Entryways to the sporting events became festive colonnades ([Fig. 20-60](#)).

The graphic design program of the 2008 Beijing Twenty-Ninth Olympiad was produced by diverse teams of graphic and product designers led by designer Wang Min (b. 1956), the creative force behind the extraordinary undertaking begun in 2005 in a country that just thirty years earlier had no word for graphic design. Since 2003, Wang Min has been dean of the School of Design, at the Central Academy of Fine Arts (CAFA) in Beijing. When he was appointed design director for the 2008 Olympic Games in 2006, he created a unique working group in the Art Research Center for the Olympic Games (ARCOG) at CAFA. Under his leadership, the center's design teams, including CAFA students, developed an elegant and comprehensive design system for the games. Their work included the athletic pictographic symbols, the Beijing Games emblem ([Fig. 20-61](#)) and its applications, the design of the medals for the Games, the Olympic torch graphics, and extensive promotional and advertising graphic designs. The design group addressed design planning through the development of extensive design standards manuals and reaffirmed the Olympic spirit and the significance of this international multisporting event.

The presentation of the games in Beijing put the fastest-growing nation in the world on center stage with a design program developed in a relatively new design education and business environment. Wang Min's efforts and those of his design teams at the Art Research Center followed in the traditions of the Olympic pictogram designs developed by Katzumie, Wyman, and Aicher. The design process, to create symbols for a vast multilingual audience, was based on what Wang Min called "an effort that combines the Olympic spirit and Chinese values." The teams sought inspiration for the pictograms ([Fig. 20-62](#)) in ancient Chinese writing systems, some more than two thousand years old, that revealed Chinese messages and joined them with a modern Western-style visual language that would communicate visually to people of many cultures.

The designs of the Olympic emblem and its applications, athletic pictograms, and Olympic color scheme standards were elegantly presented in three large-format design standard manuals: *Beijing 2008 Olympic Games Emblem Usage Manual*, *Pictograms of the Beijing 2008 Olympic Games*, and *Dancing Colours: Beijing 2008 Olympic Games, the Colours*. The color systems of the Games, as shown in *Dancing Colours* ([Fig. 20-63](#)), was derived from traditional Chinese cultural sources and organized on a Western design model, bringing China to the world and the world to China.





**20-61.** AICA (Armstrong International) Design. The Beijing 2008 Olympic Games emblem is also the official emblem for the Beijing Organizing Committee for the Games of the XXIX Olympiad. The emblem consists of three parts: the Beijing Games symbol, the logotype, and the Olympic symbol.



**20-62.** Wang Min (art director), Hang Hai, Wang Jie (design), and ARCOG team and CAFA team (design), pictograms of the Beijing 2008 Olympic Games, with borders. The designs were inspired by calligraphic inscriptions of ancient Chinese seal script (*hsiao chuan*), oracle bone writing (*chiaku-wen*), and bronzeware script (*chin-wen*; see pp. 34-37). These scripts were adapted to create symbols for the Olympic sport that could be recognized by a vast and diverse audience.



**20-63.** Cover and sample spreads from *Dancing Colours: Beijing Olympic Games, the Colours*, a visual identity manual specifying color usage for the 2008 Olympic Games advertising and promotional materials. 20.5 × 20.5 cm

In a sense, graphics helped restore the Olympics as an international celebration after terrorist activities (1972) and political boycotts (1980, 1984) had tainted the games. Similarly, the memory of protests that had unfolded in Tiananmen Square in June 1989 was redeemed by the modern graphic design, architecture, and, of course, the fraternity of sports presented in the Olympic Games in Beijing.

## The Music Television logo

Music Television (MTV) first went on the air in 1981. Media visionary Bob Pittman initiated the idea of a round-the-clock music television station at a time when music videos had not yet reached full flower as a creative medium and only eighteen million American households subscribed to cable television. The fledgling network commissioned a logo design from Manhattan Design, a New York City studio noted for its independent, risk-taking experimentation, especially for music-industry clients. Partners Pat Gorman (b. 1947), Frank Olinsky (b. 1950), and Patti Rogoff (b. 1945) all had fine-arts backgrounds; in addition, each had a bold, iconoclastic approach gained from an interest in comic-book art. Olinsky's father was an animator and illustrator, while Gorman's father was an actor. While growing up, Gorman had spent many hours in studios and playing with equipment, so television became her native language.

During the design process, Gorman felt Olinsky's sketch of a bold, three-dimensional sans-serif *M* needed further development, so she scrawled a large, graffiti-like *tv* on its face, creating a memorable and influential trademark ([Fig. 20-64](#)).

A moment of insight occurred when the designers realized the potential of varying the color, decoration, material, dimensionality, viewing angle, and motion of the logo (Figs. [20-65 through 20-67](#)), with its broad flat *M* and vigorous *tv*. With these variations, the logo could assume different personalities, participate in animated events, and be demolished. The concept of a logo with a constantly changing persona runs contrary to the widely held belief that trademarks and visual identifiers should be absolutely fixed and used in a consistent manner. Once this concept was decided upon, Manhattan Design produced hundreds of sketches to show possible variations.

During the network's early years, the MTV logo appeared as a ten-second network identification spot at the top of each hour. Manhattan Design, MTV internal staff, and several animation studios storyboarded an unending stream of ten-second identification spots and quick station tags. The constant creation of new identification sequences led to an ongoing collaboration involving animation, illustration, photography, and direct manipulation of the video medium.

Gorman observed that the MTV logo “changed the *face*, the *idea*, and the *speed* of graphic design”; it played a major role in redefining visual identity in the electronic age. During the 1980s print graphics began to reflect the influence of television in the use of color, texture, decorative graphic elements, and sequence.

The MTV logo was a harbinger of the world of motion graphics that would soon open up as cable television, video games, and computer graphics expanded the variety and range of kinetic graphic messages. On 8 September 1996, the *New York Times* observed, “The move of information from the printed page to other

media has changed the nature of graphic identity. The MTV logo, which emerges from an unexpected metamorphosis, is probably the ultimate in animated identity.” By 1995 MTV was reaching more than 250 million homes in fifty-eight countries, and it had the second most recognized logo in the world, trailing only that of Coca-Cola.



**20-64.** Manhattan Design, MTV logo, 1981.



**20-65.** Pat Gorman and Frank Olinsky of Manhattan Design (design) and Broadcast Arts (fabrication), MTV “taxi” logo, 1981. As a dimensional object, the logo appears in limitless guises and environments. Various sizes



**20-66.** Pat Gorman and Frank Olinsky of Manhattan Design, MTV “Colorforms” logo, 1985. Random patterns of geometric shapes convey a playful resonance.



**20-67.** Pat Gorman and Frank Olinsky of Manhattan Design, MTV “puzzle” logo, 1985. The logo is assembled, dismantled, melted, and shattered without losing its ability to establish identity.

In the second half of the twentieth century, visual identity gained increased importance as the world entered the information age. Multipart international events, large governmental entities, and multinational corporations required complex design systems developed by graphic designers to manage information flow and visual identity. While accomplishing these pragmatic goals, design systems can also create resonance, helping express and define the very nature of the large organization or event. The identity of a large organization can be created or redefined by design.



## 21 The Conceptual Image



**21-1.** Armando Testa, poster for Pirelli, 1954. The strength of a bull elephant is bestowed on the tire by the surrealist technique of image combination. 68 × 50 cm



**21-2.** Armando Testa, rubber and plastics exhibition poster, 1972. A synthetic hand holds a plastic ball in a distinctive and appropriate image for this trade exhibition. 68 × 50 cm

Sensing that traditional narrative illustration did not address the needs of the times, post–World War I graphic designers reinvented the communicative image to express the machine age and advanced visual ideas. In a similar quest for new imagery, the decades after World War II saw the development of the conceptual image in graphic design. Images conveyed not merely narrative information but ideas and concepts. Mental content joined perceived content as motif. The illustrator interpreting a writer’s text yielded to the graphic imagist making a statement. A new breed of image maker was concerned with the total design of the space and the integration of word and image. In the exploding information culture of the second half of the twentieth century, the entire history of visual arts was available to the graphic artist as a library of potential forms and images. In particular, inspiration was gained from the advances of twentieth-century art movements: the spatial configurations of cubism; the juxtapositions, dislocations, and scale changes of surrealism; the pure color loosened from natural reference by expressionism and fauvism; and the recycling of mass-media images by pop art. In the decades following World War II, graphic artists had greater opportunity for self-expression, created more

personal images, and pioneered individual styles and techniques. The traditional boundaries between the fine arts and public visual communications became blurred.

The creation of conceptual images became a significant design approach in Poland, the United States, Germany, and even Cuba. It also cropped up around the world in the work of individuals whose search for relevant and effective images in the post–World War II era led them toward the conceptual image. In the most original work of the Italian graphic designer Armando Testa (1917-92), for example, metaphysical combinations were used to convey elemental truths about the subject. Testa was an abstract painter until 1946, when he established a graphic design studio in his native Turin. His 1950s publicity campaigns for Pirelli tires had an international impact on graphic design thinking ([Fig. 21-1](#)). Influenced by the Bauhaus and futurism, Testa also borrowed the vocabulary of surrealism by combining the image of a tire with immediately recognizable symbols. In his posters and advertisements, the image is the primary means of communication, and he reduces the verbal content to a few words or just the product name. Testa effectively used more subtle contradictions, such as images made of artificial materials ([Fig. 21-2](#)), as a means of injecting unexpected elements into graphic design.

## The Polish poster

World War II began in Europe on 1 September 1939 with Hitler's lightning invasion of Poland from the north, south, and west without a declaration of war. Seventeen days later, Soviet troops invaded Poland from the east, and six years of devastation followed. Poland emerged from the war with enormous population losses, its industry devastated, and its agriculture in ruins. The capital city of Warsaw was almost completely destroyed. Printing and graphic design, like so many aspects of Polish society and culture, virtually ceased to exist. It is a monumental tribute to the resilience of the human spirit that an internationally renowned Polish school of poster art emerged from this devastation.

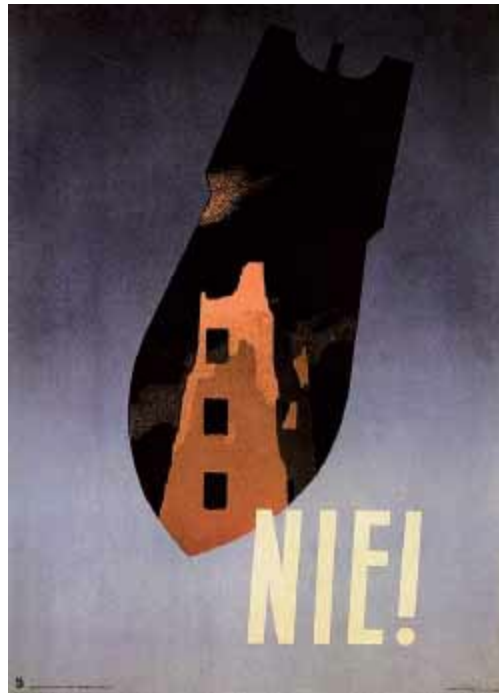
In the communist society established in Poland after the war, the clients were state-controlled institutions and industry. Graphic designers joined filmmakers, writers, and fine artists in the Polish Union of Artists, which established standards and set fees. Entry into the union came after completion of the educational program at either the Warsaw or the Kraków Academy of Fine Arts. Entry standards for these schools were rigorous, and the number of graduates was carefully controlled to equal the need for design.

The first Polish poster artist to emerge after the war was Tadeusz Trepkowski (1914-56). In the first decade after the devastation, Trepkowski expressed the tragic memories and aspirations for the future that were deeply fixed in the national psyche. His approach involved reducing the imagery and words until the content was distilled into its simplest statement. In his famous 1952 antiwar poster ([Fig. 21-3](#)), Trepkowski superimposed a few simple shapes symbolizing a devastated city on a silhouette of a falling bomb as an image of total destruction.

Henryk Tomaszewski (1914-2005) emerged as the spiritual head of Polish graphic design after Trepkowski's early death and became an important impetus for the movement from his position as professor at the Warsaw Academy of Fine Arts. The poster became a source of great national pride in Poland; its role in the cultural life of the nation is unique. Electronic broadcasting lacked the frequency and diversity of Western media, and the din of economic competition was less pronounced in a communist country. Therefore, posters for cultural events, the circus, movies, and politics served as important communications. In 1964 the Warsaw International Poster Biennial began, and Muzeum Plakatu—a museum devoted exclusively to the art of the poster—was established in Wilanów, near Warsaw.

The Polish poster began to receive international attention during the 1950s. Tomaszewski led the trend toward developing an aesthetically pleasing approach, escaping from the somber world of tragedy and remembrance into a bright, decorative world of color and shape ([Figs. 21-4](#) and [21-5](#)). In an almost casual collage approach, designs were created from torn and cut pieces of colored paper and then printed by the silkscreen process. Typical of this style is the film poster for *Rzeczpospolita Babska* ([Fig. 21-6](#)) by Jerzy Flisak (1930-2008). The symbolic female figure has a pink, doll-like head with round, rouged

cheeks and a heart-shaped mouth. The circus poster has flourished as a lighthearted expression of the magic and charm of this traditional entertainment since 1962, when concern about mediocre circus publicity inspired a juried program to select a dozen circus posters per year for publication by the Graphic Arts Publishers in Warsaw. The word *cyrk* (circus) is the only type or lettering on each poster (Fig. 21-7). Printed strips with typographic information giving full particulars for the specific engagement were pasted under the poster image on kiosks and walls.



**21-3.** Tadeusz Trepkowski, antiwar poster, 1953. A passionate statement is reduced to just one word: *Nie!* (No!). 91 × 69 cm





**21-4.** Henryk Tomaszewski, football poster for the Olympic Games in London, 1948. 97 × 68 cm



**21-5.** Henryk Tomaszewski, poster for the play *Marie and Napoleon*, 1964. Tomaszewski led Polish graphic design toward colorful and artistic expression. 97 × 68 cm



**21-6.** Jerzy Flisak, cinema poster for *Rzeczpospolita Babska*, undated. Bright colors and informal shapes convey the delightful resonance of the 1950s Polish

poster. 84 × 61 cm



**21-7.** Roman Cieślewicz, circus poster, 1962. Collage elements superimpose the word *cyrk* and a clown on a high-contrast photograph of an elephant. 67.3 × 47 cm

The next major trend in Polish posters started to evolve during the 1960s and reached a crescendo in the 1970s. This was a tendency toward the metaphysical and surrealism, as a darker, more somber side of the national character was addressed. It has been speculated that this represented either a subtle reaction to the social constraints of the dictatorial regime or a despair and yearning for the autonomy that has so often been denied the Polish nation during its history.

One of the first graphic designers to incorporate this new metaphysical sensitivity into his work was Franciszek Starowieyski (1930-2009). In his 1962 poster for the Warsaw Drama Theater, a serpent hovers in space, coiling around two circles that become shaking hands ([Fig. 21-8](#)). This enigmatic image was a harbinger of things to come in Starowieyski's work, which sometimes tends toward the slime-and-gore school of graphics, and in the work of a number of other Polish graphic designers. Jan Lenica (1928-2001) pushed the collage style toward a more menacing and surreal communication in posters and experimental animated films. Then, during the mid-1960s, he began using flowing, stylized contour lines that weave through the space and divide it into colored zones that form an image ([Figs. 21-9](#) and [21-10](#)).

Lenica and Starowieyski were joined in their break from the mainstream by several members of the emerging generation who realized that the Polish poster was in danger of fossilizing into an academic national style. This potential pitfall was avoided, as designers including Waldemar Świerzy (1931-2013) arrived at unique personal visions. Approaching graphic design from a painterly viewpoint, Świerzy drew on folk art and twentieth-century fine art for inspiration ([Fig. 21-11](#)). A prolific artist, he created more than a thousand

posters in a wide variety of media. He often incorporated acrylics, crayon, pencil, and watercolor into designs. In his famous poster for the American rock musician Jimi Hendrix ([Fig. 21-12](#)), Świerzy animated the large portrait with swirling energetic gestures. The spontaneous quality of much of his work is deceptive, for Świerzy sometimes devoted three weeks to a poster and executed a poster five or more times before being satisfied with the results.

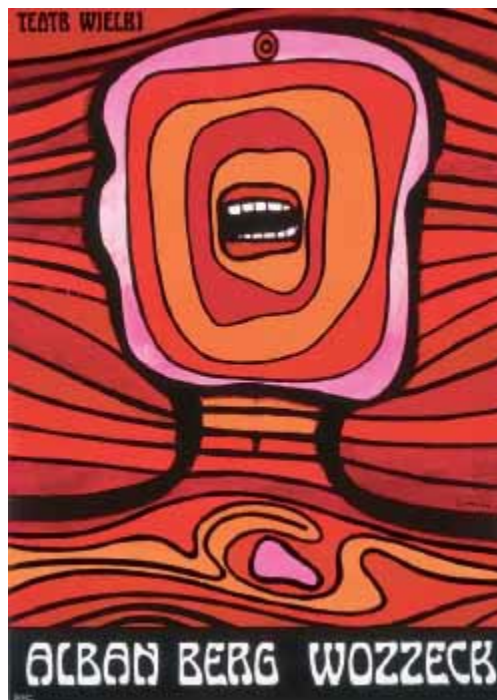
Poster artist Roman Cieślęwicz (1930-96) was artistic director of the Warsaw-based cultural monthly *Ty i Ja* from 1959 until 1962. He left Poland for Paris in 1963 and worked as an art director at *Vogue*, *Elle*, and *Opus International*. Closely associated with the Polish avant-garde theater, Cieślęwicz took the poster, a public art form, and transformed it into a metaphysical medium to express profound ideas that would be difficult to articulate verbally ([Fig. 21-13](#)). Cieślęwicz's techniques include enlarging collage, montage, and halftone images to a scale that turns the dots into texture, setting up an interplay between two levels of information: the image and the dots that create it ([Fig. 21-14](#)).



[21-8](#). Franciszek Starowieyski, Warsaw Drama Theater poster, 1962. The cube drawn in perspective transforms the flat page into deep space, forcing the strange complex above it to float. 84 × 61 cm



**21-9.** Jan Lenica, Warsaw Poster Biennale poster, 1976. Meandering arabesques metamorphose into a winged being. 97 × 68 cm



**21-10.** Jan Lenica, poster for Alban Berg's *Wozzeck*, 1964. As with many of Lenica's posters, the spirit of art nouveau is evident. 97 × 68 cm





**21-11.** Waldemar Świerzy, *Ulica Hanby* (Street of Shame) poster, 1959. The painterly lettering becomes an extension of the lipstick. 84.5 × 58.5 cm

In 1980 shortages of food, electricity, and housing led to strikes and the formation of the illegal Solidarity labor union, whose logo ([Fig. 21-15](#)), designed by Jerzy Janiszewski (b. 1952), became an international symbol of struggle against oppression. As a result of government censorship during Poland's social unrest, the country's posters frequently addressed issues that reached beyond national borders rather than directly confronting internal political struggles such as that reflected by the banning of Solidarity. An example is a poster by Marian Nowiński (b. 1944) that eloquently laments censorship and the suppression of the Chilean poet Pablo Neruda ([Fig. 21-16](#)). For many viewers it also expressed solidarity with the Chilean struggle for democracy and independence. Powerful images such as this transcend their immediate subject matter to become universal statements about censorship and the suppression of ideas everywhere.

The legalization of Solidarity and its overwhelming victory in the May 1989 elections ended one-party communist rule and marked the beginning of a new era in Polish history. For half a century, the Polish poster developed as a result



of a conscious decision by the government to sanction and support poster art as a major form of expression and communication. The posters were creative statements trafficking in ideas rather than commodities. Despite political changes, a tradition of excellence bolstered by strong design education may ensure a continuing poster art form in Poland. Inventiveness is already being demonstrated by younger graphic designers entering the profession.

## American conceptual images

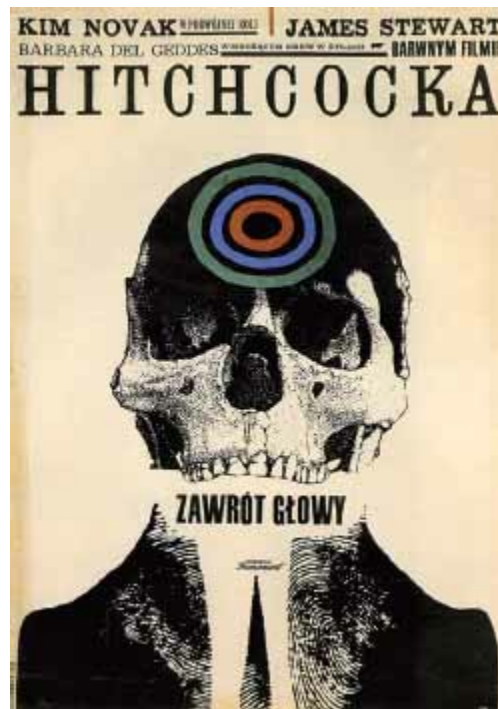
During the 1950s the golden age of American illustration was drawing to a close. For over fifty years narrative illustration had ruled American graphic design, but improvements in paper, printing, and photography caused the illustrator's edge over the photographer to recede rapidly. Traditionally, illustrators had exaggerated value contrasts, intensified color, and made edges and details sharper than life to create more convincing images than photography. But now, improvements in materials and processes enabled photography to expand its range of lighting conditions and image fidelity. The death of illustration was somberly predicted as photography made rapid inroads into the profession's traditional market. However, as photography stole illustration's traditional function, a new approach to illustration emerged.

This more conceptual approach to illustration began with a group of young New York graphic artists. Cooper Union art students Seymour Chwast (b. 1931), Milton Glaser (b. 1929), Reynolds Ruffins (b. 1930), and Edward Sorel (b. 1929) banded together and shared a loft studio. On graduation from Cooper Union in 1951, Glaser received a Fulbright scholarship to study etching under Giorgio Morandi in Italy, and the other three friends found employment in New York advertising and publishing. Freelance assignments were solicited through a joint publication called the *Push Pin Almanack*. Published bimonthly, it featured interesting editorial material from old almanacs illustrated by the group. When Glaser returned from Europe in August 1954, the Push Pin Studio was formed. Ruffins left the studio after a time and became a prominent decorative and children's book illustrator ([Fig. 21-17](#)). In 1958 Sorel started freelancing, and he later emerged as one of the major political satirists of his generation. Glaser and Chwast continued their partnership for two decades. In 1974 Glaser left to pursue a wide range of interests, including magazine, corporate, and environmental design. Chwast remains as director of the renamed Pushpin Group. The *Push Pin Almanack* became the *Push Pin Graphic*, and this experimental magazine provided a forum for presenting new ideas, imagery, and techniques. Together with the journalist Clay Felker, Glaser founded *New York Magazine* in 1968 and worked as its art director for the next nine years.

The philosophies and personal visions of Push Pin Studio artists had global influence. Graphic design has often been fragmented into separate tasks of image making and layout or design. Like turn-of-the-century graphic designers Alphonse Mucha and Will Bradley, Glaser and Chwast united these components into a total communication conveying the individual vision of the creator, who was also involved in the total conception and design of the printed page. Using art and graphic history from Renaissance paintings to comic books as a data bank of form, images, and visual ideas, Push Pin artists freely paraphrased and incorporated a multiplicity of ideas into their work, often reshaping these eclectic sources into new and unexpected forms.



**21-12.** Waldemar Świerzy, Jimi Hendrix poster, 1974. The electric vitality of gestural strokes on the cobalt blue portrait suggests the vigorous energy of hard-rock music. 99 × 64 cm



**21-13.** Roman Cieślewicz, poster for *Vertigo*, 1963. A target on the forehead of a skull, also alluding to the film's title, is combined with a fingerprint in this enigmatic interpretation of the Polish version of Hitchcock's film. 104 × 68.5 cm



**21-14.** Roman Cieślewicz, *Zezowate Szczescie* (Bad Luck) movie poster, 1959. As with many posters by Cieślewicz, the viewer is left with the task of interpreting the image. 81.5 × 58.5 cm

Glaser's versatile and singular genius is hard to categorize, for over the course of several decades he reinvented himself as a creative force by exploring new graphic techniques and motifs. During the 1960s he created images using flat shapes formed by thin, black-ink contour lines, adding color by applying adhesive color films ([Fig. 21-18](#)). This almost schematic drawing style echoed the simple iconography of comic books, the flowing curvilinear drawing of Persian and art nouveau arabesques, the flat color of Japanese prints and Matisse cutouts, and the dynamic of contemporary pop art. As with other graphic designers whose work captured and expressed the sensibilities of their times, Glaser was widely imitated. Only his ability to maintain a steady stream of innovative conceptual solutions, along with his restless exploration of different techniques, prevented him from being consumed by his followers.

While the images described above are formed by the edge, another approach developed by Glaser evolved from the mass. Inspired in the late 1950s by oriental calligraphic brush drawing and Picasso aquatints, Glaser began making gestured silhouette wash drawings that tease by only suggesting the subject, requiring the viewer to fill in the details from his or her own imagination.

Glaser's concert posters and record-album designs manifest a singular ability to combine his personal vision with the essence of the content. Glaser's 1967 image of the popular folk-rock singer Bob Dylan ([Fig. 21-19](#)) is presented as a black silhouette with brightly colored hair patterns inspired by art nouveau sources. Nearly six million copies of the poster were produced for inclusion in the best-selling record album *Bob Dylan's Greatest Hits*. Like James Montgomery Flagg's Uncle Sam poster, it became a graphic icon in the collective American experience. A photographer told Glaser about being on assignment on the

Amazon River and seeing the Dylan poster in a hut at a remote village.

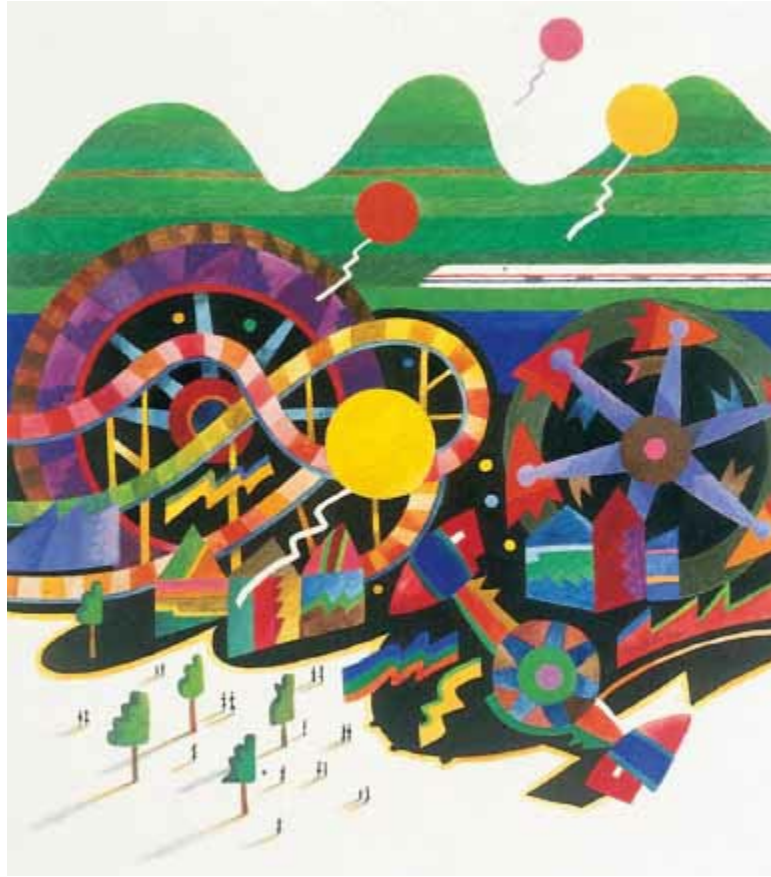


**21-15.** Jerzy Janiszewski, Solidarity logo, c. 1980. Crude letterforms evoke street graffiti, and the crowded letters are a metaphor for people standing solidly together in the street.



**21-16.** Marian Nowiński, political poster, 1979. A book bearing the name of Chilean poet Pablo Neruda, whose works were banned and burned by the Pinochet regime, is sealed with large metal spikes. 97 × 68 cm





**21-17.** Reynolds Ruffins, illustration for *Amtrak Express* magazine, 1983. Decorative color and abstracted forms typify Ruffins's work over half a century. 28 × 28 cm



**21-18.** Milton Glaser, record album cover for *The Sound of Harlem*, 1964. In this early example of Glaser's contour line and flat color period, the figures are weightless shapes flowing in musical rhythm. 31.5 × 31.5 cm

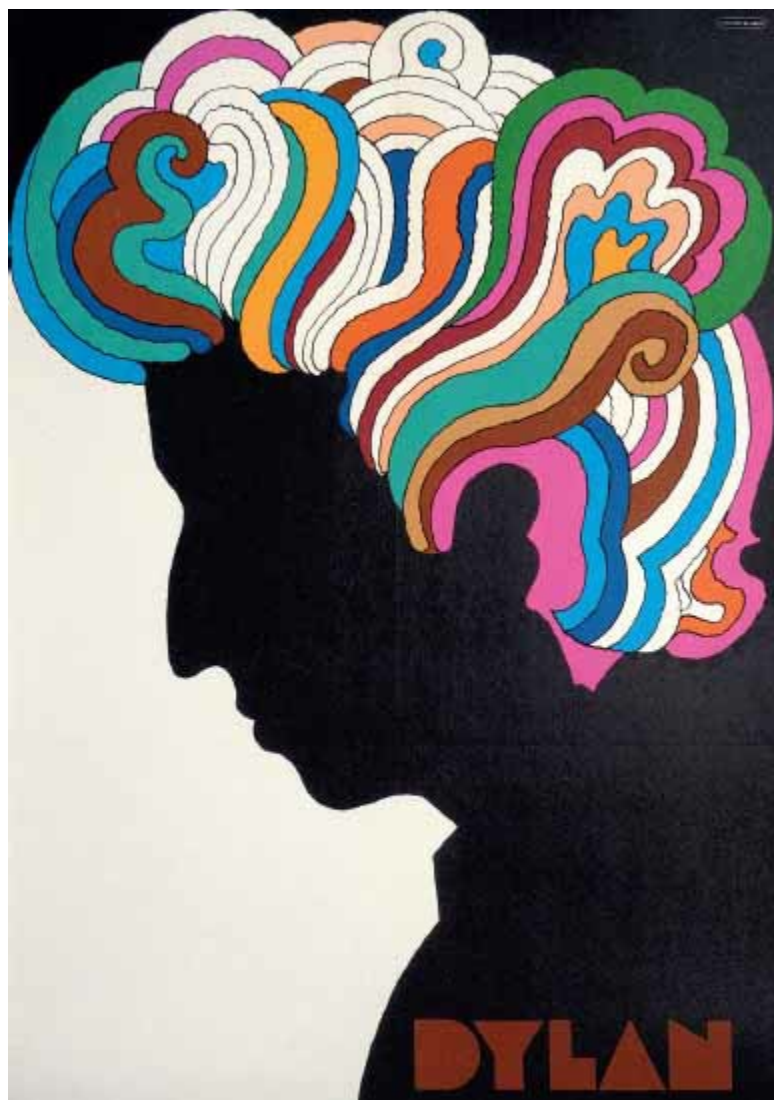
In a rejected poster design for the Museum of Modern Art's Dada and surrealism exhibition, the words themselves take on a metaphysical afterlife as objects (**Fig. 21-20**). *Dada* is impaled through the tabletop to hover over its wayward offspring, *surrealism*. Like the art movements it represents, this design defies rational interpretation. Glaser often assimilates spatial devices and imagery from surrealism to express complex concepts (**Fig. 21-21**).

During the 1980s and 1990s Glaser became increasingly interested in illusions

and dimensionality. For Glaser, geometric forms, words, and numbers are not merely abstract signs but tangible entities with an object-life that allows them to be interpreted as motifs, just as figures and inanimate objects are interpreted by an artist. In very personal works, he explores the dialogue between perceptual and conceptual iconography ([Fig. 21-22](#)).

Chwast's vision is very personal, yet communicates on a universal level. He frequently uses the technique of line drawings overlaid with adhesive color films and experiments with a large variety of media and substrata. Echoes of children's art, primitive art, folk art, expressionist woodcuts, Victorian letterforms, and comic books appear in his imaginative reinventions of the world. Chwast's color is frontal and intense ([Fig. 21-23](#)). In contrast to Glaser's spatial depth, Chwast usually maintains an absolute flatness in his work. Chwast's innocent vision, love of Victorian and figurative letterforms, and ability to integrate figurative and alphabetic information has enabled him to produce unexpected design solutions. His album cover for *Die Dreigroschenoper* (*The Threepenny Opera*) ([Fig. 21-24](#)) demonstrates his ability to synthesize diverse resources—the German expressionist woodcut, surreal spatial dislocations, and dynamic color found in primitive art—into an appropriate expression of the subject. In his 1965 moving announcement for Elektra Productions ([Fig. 21-25](#)), each letter in the word lumbers across the space, endowed with its own form of transportation. From antiwar protest ([Fig. 21-26](#)) to food packaging to magazine covers, Chwast has reformulated earlier art and graphics to express new concepts in new contexts.

Both Chwast and Glaser developed a number of novelty display typefaces. Often these began as lettering for assignments and then were developed into full alphabets. Figure [21-27](#) shows the logo Chwast developed for Artone Ink; the graded version of Blimp, based on old wood types; a geometric face inspired by the logo Glaser designed for a film studio; a typeface based on lettering first developed for a *Mademoiselle* poster; and the Buffalo typeface, originally devised for a French product named Buffalo Gum, which was never produced.



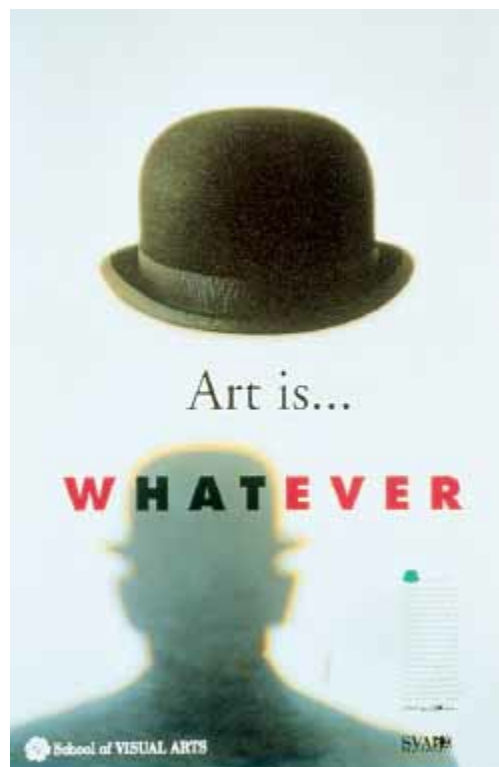
**21-19.** Milton Glaser, Bob Dylan poster, 1967. Transcending subject and function, this image became a symbolic crystallization of its time. 83.8 × 55.8 cm



**21-20.** Milton Glaser, Dada and surrealism exhibition poster, 1968. The smaller table isolates the word *real* within the longer word *surrealism*.



**21-21.** Milton Glaser, Poppy Records poster, 1968. A poppy blooming from a granite cube symbolizes a new, independent company breaking through the monolithic conventions of the recording industry. 91 × 61 cm



**21-22.** Milton Glaser, “Art Is” poster, 1996. Suggesting a painting by Magritte,



visual and verbal meanings are explored by manifesting a hat as a photograph, a shadow, a word, a pictograph, and a written definition. 117 × 76 cm



**21-23.** Seymour Chwast, Judy Garland poster, c. 1960. The vibrant flat colors aptly express the resonance of her singing. Chwast uses his own typeface Blimp for the title. 91 × 61 cm



**21-24.** Seymour Chwast, record album cover for *Die Dreigroschenoper*, 1975. Diverse inspirations combine to capture the resonance of the renowned German play. 31.5 × 31.5 cm





**21-25.** Seymour Chwast, moving announcement for Elektra Productions, c. 1965. Walking, riding, or propelled by locomotive power, the client's name travels to its new location. 61 × 91.5 cm

The term *Push Pin style* became widely used for the studio's work and influence, which spread around the world. The studio hired other designers and illustrators in addition to Glaser and Chwast, and a number of these younger individuals, who worked for the studio and then moved on to freelance or to other positions, extended the boundaries of the Push Pin aesthetic. The Push Pin approach is less a set of visual conventions or a unity of visual techniques or images than an attitude about visual communications, an openness about trying new forms and techniques as well as reinterpreting work from earlier periods, and an ability to integrate word and image into a conceptual and decorative whole.

Barry Zaid (b. 1939), an influential graphic designer in the late 1960s and early 1970s, joined Push Pin for a few years during this period. A Canadian who majored first in architecture and then in English during college before becoming a self-taught graphic designer and illustrator, Zaid worked in Toronto and then London prior to joining Push Pin Studio. As a graphic archaeologist basing his work on a thorough study of the graphic vernacular of bygone eras, Zaid became an important force in the revivalism and historicism that were prevalent in graphic design during this period. He was particularly prominent in the revival of 1920s art deco decorative geometric forms, including the cover of the 1970 book *Art Deco* by English art historian Bevis Hillier ([Fig. 21-28](#)). Zaid's historicism did not merely mimic nostalgic forms, for his spatial organization, scale, and color was of his own time.

Among the illustrators and designers who passed through Push Pin Studio was James McMullan (b. 1934), who revived watercolor, a medium that had declined from a position second only to oil paint for fine art and illustration, and restored it as a means of graphic expression. McMullan achieved prominence during the 1960s with energetic ink-line and watercolor illustrations that often combined multiple images with significant changes in spatial depth and image size and scale. Moving into the 1970s, McMullan's watercolor technique became increasingly masterly, and he developed a photo-documentary approach emphasizing sharp detail and realism. At the same time, however, a concern for total design asserted itself, and McMullan began to make fluid lettering an important part of his images. In his 1977 poster for Eugene O'Neill's play *Anna Christie* ([Fig. 21-29](#)), the intimate portrayal of a figure sitting in an interior is superimposed on an ocean scene. The dual image combines to communicate the

locale of the play while creating an engaging spatial interplay.

Another Push Pin alumnus who moved toward a total design approach is Paul Davis (b. 1938), who first appeared in the *Push Pin Graphic* with a series of primitive figures painted on rough wood panels with superimposed targets. From this beginning Davis moved toward a painting style of minute detail that drew inspiration from primitive colonial American art. He evolved into a master of meticulous naturalism; the solid shapes of his forms project a convincing weight and volume. Like McMullan, Davis often became involved in a painterly integration of image and words. His work demonstrates enormous inventiveness in relating sensitive portraits to expressive lettering ([Fig. 21-30](#)).

The Push Pin school of graphic illustration and design presented an alternative to the narrative illustration of the past, the mathematical and objective typographic and photographic orientation of the International Typographic Style, and the formal concerns of the New York school. Warm, friendly, and accessible, Push Pin designs project vitality with lush color and unashamed allusions to other art.

The Push Pin group did not maintain a monopoly on the conceptual image in America, for a number of autonomous designers forged individual approaches to communications problem-solving while combining the traditional conceptualization and layout role of the graphic designer with the image-making role of the illustrator. One designer, Arnold Varga (1926-94), practically reinvented the retail newspaper advertisement. Varga entered the field in 1946. Beginning in the mid-1950s, his newspaper advertisements for two Pittsburgh department stores, Joseph P. Horne & Co. and Cox's, turned this usually pedestrian form of visual design into memorable image-building communications. Many of Varga's ads used carefully integrated white space and headlines with large, simple illustrations to break through the monotonous gray of the newspaper page. A multiple-image picture-and-caption approach, such as the gourmet shop advertisement for Joseph P. Horne ([Fig. 21-31](#)), achieved notable public response—people actually offered to buy this advertisement to hang on their walls!

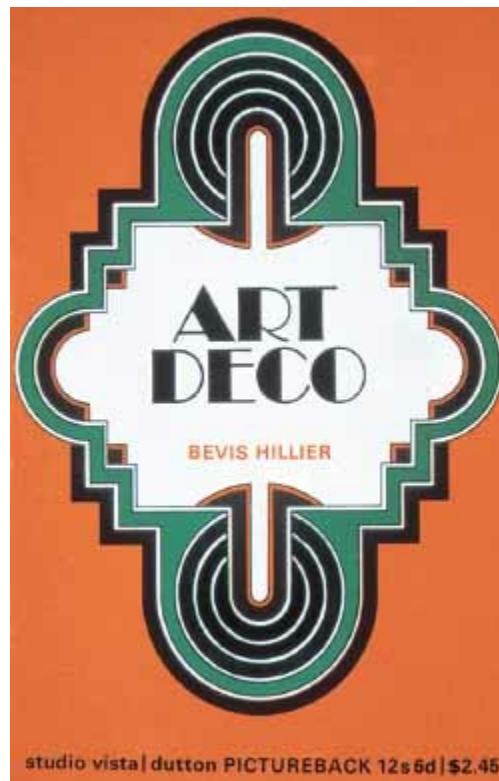
Conceptual image-making is not the exclusive province of the illustrator. Designers such as Paul Rand, Lou Danziger, Herbert Leupin, and Raymond Savignac (1907-2002), for example, incorporated the technique of combining two symbols to create a “fused image.” This was a means of uniting form and content to create memorable images for book covers, posters, and advertisements.



**21-26.** Seymour Chwast, poster protesting the bombing of Hanoi, 1968. A mundane advertising slogan gains new life when combined with a blue woodcut and offset printed green and red areas. 37 × 24 cm



**21-27.** Seymour Chwast, display typeface designs. Chwast playfully echoes Victorian, art nouveau, op art, and art deco forms.



**21-28.** Barry Zaid, book jacket for Bevis Hillier's *Art Deco*, 1970. Decorative geometry of the 1920s is reinvented in the context of the sensibilities of a half-century later. 21.4 × 14.9 cm



**21-29.** James McMullan, poster for the play *Anna Christie*, 1977. McMullan often calls attention to the physical properties of the medium; the red background changes into painterly strokes and then becomes lettering. 206 × 104 cm





**21-30.** Paul Davis, poster for a production of *The Threepenny Opera*, c. 1975. A sinister portrait of Mack the Knife is placed in front of a hanging yellow sheet on which the title is painted in blood. 116.8 × 58.4 cm



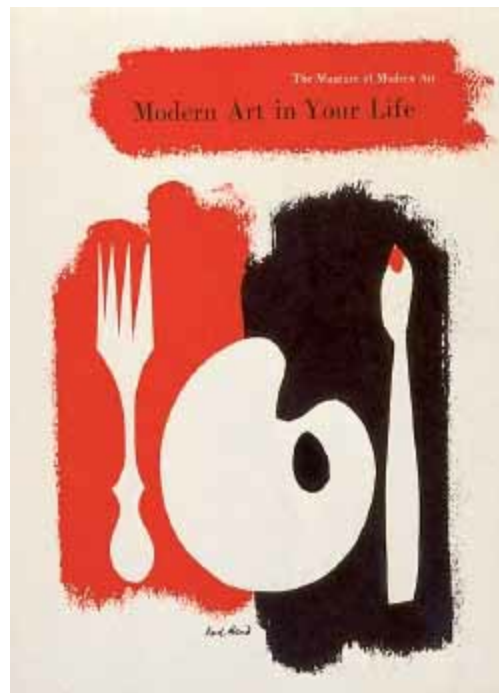
**21-31.** Arnold Varga, newspaper advertisement for Joseph P. Horne, c. 1966. The joys of food and cooking are conveyed. (Reproduced from a proof not showing the Horne logo and text at the bottom of the page.)

Paul Rand's cover design for *Modern Art in Your Life* (Fig. 21-32) used a common household place setting and artists' tools as a visual metaphor to communicate with wit and reinforce the content of the title. Lou Danziger (b. 1923) combined the American flag and an artist's paintbrush (Fig. 21-33) to create a memorable image for American painting at the Metropolitan Museum of Art, while he turned paint tubes into skyscrapers (Fig. 21-34) for the cover of *The New York School: The First Generation*. Herbert Leupin's poster advertisement for the *Tribune de Lausanne* (Fig. 21-35) combined the newspaper with the coffeepot to suggest timely news every morning. The French poster artist Raymond Savignac created a humorous advertising poster for Gitanes by using cigarettes as confetti and alternating both shape and color (Fig. 21-36) to help communicate the idea of night and day.

Designers and art directors call on the entire range of image-making possibilities to convey concepts and ideas. This is particularly true of graphic designers working in the music recording industry. Art and music share a common idiom of expression and experience. The same words (rhythm, texture, tone, color, and resonance) are used to convey the perceptual and spiritual dimensions of both visual and auditory experiences.

The design staff of CBS Records operated at the forefront of the graphic interpretation of music. Conceptual image making emerged as a significant direction in album design during the early 1960s, after Bob Cato (1923-99) became head of the creative services department and hired John Berg (b. 1932), who served as art director at CBS's Columbia Records until 1984. Photographs of musicians performing and portraits of composers yielded to more symbolic

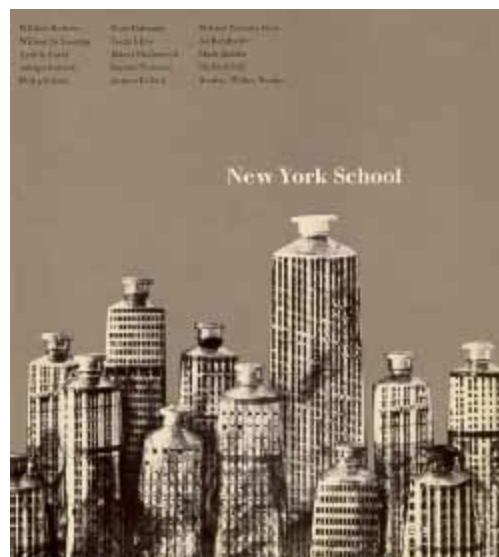
and conceptual images, as in Berg's cover for the New York Philharmonic's *William Tell Overture* album ([Fig. 21-37](#)). For two decades Berg and his staff wrested the maximum potential from the large 961-square-centimeter format of vinyl long-play records that preceded compact-disc technology. The art director became a conceptualizer and collaborator, working with illustrators and photographers to realize imaginative expressions for the spectrum of musical experience. The fantastic, the real, and the surreal joined the classical and outrageous in Columbia Records' graphic repertoire ([Fig. 21-38](#)).



[21-32](#). Paul Rand, cover design for *Modern Art in Your Life*, 1949. With this MoMA publication Rand makes modern art seem as accessible as a daily meal. As Steven Heller aptly stated in his superb biography of Rand, published in 1999, “Rand’s jackets and covers were both mini canvases and mini posters. He composed the limited image area for maximum impact.” 25.4 × 19 cm



**21-33.** Lou Danziger, “American Paintings from the Metropolitan Museum of Art” poster, 1966. 58 × 60 cm



**21-34.** Lou Danziger, poster for *The New York School: The First Generation*, 1966. 56 × 43.2 cm



**21-35.** Herbert Leupin, poster for *Tribune de Lausanne*, 1955. 128 × 90 cm





**21-36.** Raymond Savignac, poster for Gitanes, 1954. 161.5 × 121 cm



**21-37.** John Berg, record album cover for the *William Tell Overture*, 1963. Complex visual organization was replaced by the simple presentation of a concept. 31.5 × 31.5 cm



**21-38.** John Berg (art director) and Virginia Team (designer), record album cover for the Byrds' *Byrdsmanix*, 1971. An enigmatic image transcends normal portraiture as masklike faces emerge from an oily fluid. 31.5 × 31.5 cm

Illustrative, conceptual images and the influence of Push Pin Studios often mingled with Wild West, Mexican, and Native American motifs and colors in a regional school of graphic design that emerged in Texas during the 1970s and became a major force in the 1980s. A high level of aesthetic awareness, an open friendliness, and a strong sense of humor characterize graphic design from the Lone Star State. Intuitive approaches to problem solving combine with a pragmatic emphasis on content. Texas designers acknowledge the importance of Stan Richards (b. 1932), head of the Richards Group in Dallas, as a catalytic figure in the emergence of their state as a major design center. The work of Woody Pirtle (b. 1943), one of many major Texas designers who worked for Richards during their formative years, epitomizes the originality of Texas graphics. His Knoll “Hot Seat” poster ([Fig. 21-39](#)) ironically combines the clean Helvetica type and generous white space of modernism with regional iconography. In 1988 Pirtle moved on to join the Manhattan office of the British design studio Pentagram.

The 1980s saw graphic design in the United States become a truly national profession. Outstanding practitioners emerged all around the country, often far from the traditional centers. *Print* magazine, the American graphic design periodical founded in 1940, instituted a regional design annual in 1981 to reflect the emerging national scope of the discipline.



**21-39.** Woody Pirtle, poster for Knoll furniture, 1982. A hot pepper becomes a red and green chair, signifying the availability of Knoll's "hot" furniture in Texas, 89.1 × 58.5 cm



**21-40.** Wes Wilson, concert poster for The Association, 1966. Lettering becomes an image, signifying a cultural and generational shift in value. 51 × 35.2 cm



**21-41.** Wes Wilson, concert poster for the Grateful Dead, Junior Wells Chicago Blues Band, and the Doors, 1966. Hand-drawn line art is printed in intensely vibrating colors. 55.5 × 35.5 cm. © Wes Wilson



**21-42.** Victor Moscoso, poster for the Chambers Brothers, 1967. The vibrant contrasting colors and Vienna Secession lettering inside of the sunglasses implies the drug culture of the period. 55.5 × 35.5 cm



**21-43.** Victor Moscoso, concert poster for the Miller Blues Band, 1967. The shimmering nude female figure in the center of the poster reflects the uninhibited atmosphere of the 1960s. 50.5 × 36 cm





**21-44.** Peter Max, “Love” poster, 1970. Max’s split fountain printing resulted in colors lyrically dissolving into one another. 91.5 × 61 cm

## The poster mania

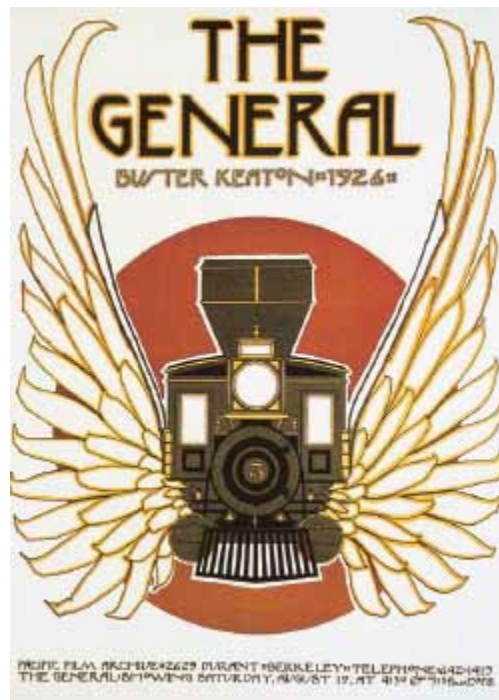
In contrast to postwar Polish posters, which were patronized by government agencies as a national cultural form, the poster craze in the United States during the 1960s was a grassroots affair fostered by a climate of social activism. The civil rights movement, the public protest against the Vietnam War, the early stirrings of the women's liberation movement, and a search for alternative lifestyles figured into the social upheavals of the decade. Posters of the period were hung on apartment walls more frequently than they were posted in the streets. These posters made statements about social viewpoints rather than spreading commercial messages. The first wave of poster culture emerged from the late 1960s hippie subculture centered in the Haight-Ashbury section of San Francisco. Because the media and general public related these posters to antiestablishment values, rock music, and psychedelic drugs, they were called psychedelic posters ([Fig. 21-40](#)).

The graphics movement that expressed this cultural climate drew from a number of resources: the flowing, sinuous curves of art nouveau, the intense optical color vibration associated with the brief op-art movement popularized by a Museum of Modern Art exhibition, and the recycling and manipulation (such as by reducing continuous-tone images to high-contrast black and white) of images from popular culture that was prevalent in pop art.

Many of the initial artists in this movement were largely self-taught, and their primary clients were rock-and-roll concert and dance promoters. Dances in the 1960s were intense perceptual experiences of loud music and light shows that dissolved the environment into throbbing fields of projected color and bursting strobes. This experience was paralleled graphically in posters using swirling forms and lettering warped and bent to the edge of illegibility, frequently printed in close-valued complementary colors. A Grateful Dead poster ([Fig. 21-41](#)) designed by Robert Wesley “Wes” Wilson (b. 1937) contains swirling lines and letterforms, which are variants of Alfred Roller's art nouveau. Wilson was the innovator of the psychedelic poster style and created many of its stronger images. According to newspaper reports, respectable and intelligent businessmen were unable to comprehend the lettering on these posters, yet they communicated well enough to fill auditoriums with a younger generation who deciphered, rather than read, the message. Other prominent members of this brief movement included Kelly/Mouse Studios and Victor Moscoso (b. 1936), the only major artist of the movement with formal art training ([Figs. 21-42 and 21-43](#)).

Some aspects of the psychedelic-poster movement were used in the exceedingly popular art of New York designer Peter Max (b. 1937). In his series of posters during the late 1960s, the art nouveau aspects of psychedelic art were combined with more accessible images and softer colors. One of his most famous images, the 1970 “Love” graphic ([Fig. 21-44](#)), combined the fluid organic line of art nouveau with the bold, hard contour of comic book and pop art. In his finest work, Max experimented with images and various printing techniques. His

posters and merchandise, from mugs and T-shirts to clocks, offered a more palatable version of psychedelic art and found a mass audience among young people across America.



**21-45.** David Lance Goines, classical film screening poster, 1973. The directness of image and composition gains graphic distinction from a poetic sense of color and sensitive drawing. 61 × 45.7 cm

After the poster mania reached its peak in the early 1970s, American poster art of inventive quality retreated to the university campus, one of the few surviving pedestrian environments in America. Because universities sponsor a large number of events, the campus is an ideal poster-communications environment.

David Lance Goines (b. 1945) proves that even in the late twentieth-century era of overspecialization, it was possible for individual artists and craftsmen to define a personal direction and operate as independent creative forces with total control over their work. A native of Oregon, Goines had an early interest in calligraphy that blossomed into serious study at the University of California at Berkeley. He was expelled from the university at age nineteen for his participation in the free-speech movement and learned graphic arts as an apprentice pressman at the radical Berkeley Free Press, where he wrote, printed, and bound a book on calligraphy. When the Berkeley Free Press failed in 1971, Goines acquired it, renamed it the Saint Hieronymous Press, and continued to print and publish books while developing his poster style. Offset lithography and graphic design are unified in Goines's work, becoming a medium for personal expression and public communications. He designs, illustrates, and hand-letters posters, makes the negatives and plates, and then operates the press to print the edition. This thoughtful and scholarly designer has evolved a highly personal style that integrates diverse sources of inspiration. Symmetrical composition, simplified line drawing, quiet planes of flat color, and subtle stripes rimming the contours of his forms are characteristics of his poster

designs ([Fig. 21-45](#)).

Sister Corita Kent's (1918-86) artistic expression came of age in the 1960s, and she worked prolifically until the time of her death. She entered the convent of the Immaculate Heart Community of Los Angeles at the age of eighteen and gained notoriety in the 1950s and 1960s with her iconoclastic approach to her spirituality and artistic practice.

Kent studied art at Immaculate Heart College and earned a master's degree in art history at University of Southern California, where she also learned printmaking and serigraphy. Through her work, she promulgated amnesty and social justice. She enjoyed printmaking and other mediums produced in multiples because it allowed her to reach the biggest audiences.

Inspired by abstract expressionism's active and experiential nature, Kent combined childlike forms and saturated colors suggesting a sense of optimism and innocence. She rejected her modernist upbringing, with its tenets of simple form and content relationships, and infused her work with a deeply personal touch. She appropriated signs, literary texts and phrases, and song lyrics from her everyday environment and used these elements in compositions that assumed new meanings ([Figs. 21-46](#) and [21-47](#)). She explored new territories, spreading spiritual teachings through her artwork while developing an iconic and forward-thinking art form.

During the 1980s, a conservative decade characterized by growing economic disparity between rich and poor, environmental indifference, and limited social activism, many American posters were produced as decorative objects. Limited-edition images of photographs or paintings became posters rather than reproductions because the artist's name and often a title—frequently letterspaced in elegant, all-capital type—were added. These were sold in specialty shops and department stores. Typical subjects included flowers, high-performance sports cars, and fruit presented against simple backgrounds with exquisite composition and lighting.

## European visual poets

Poetry was once defined as bringing together unlike things to create a new experience or evoke an unexpected emotional response. In Europe, beginning in the 1960s and continuing into the 1990s, there emerged a poetic approach to graphic design based on imagery and its manipulation through collage, montage, and both photographic and photomechanical techniques. The graphic poets stretched time and typography, merged and floated objects, and fractured and fragmented images in a sometimes disturbing but always engaging manner. The conservative, traditional, and expected were rejected by these graphic designers, who defined the design process not as form arrangements or construction but as the invention of unexpected images to convey ideas or feelings. A receptive audience and client list developed for their book and album covers, magazine designs, and posters for concerts, television, and radio.

A German master of this movement is Günther Kieser (b. 1930), who began his freelance career in 1952. This brilliant imagist has consistently demonstrated an ability to invent unexpected visual content to solve communications problems. Kieser brings together images or ideas to create a new vitality, new arrangement, or synthesis of disparate objects. His “Alabama Blues” poster combines two photographs—a dove and a civil rights demonstration—with typography inspired by nineteenth-century wood type ([Fig. 21-48](#)); these diverse elements act in concert to make a potent statement. Kieser’s poetic visual statements always have a rational basis that links expressive forms to communicative content. It is this ability that separates him from design practitioners who use fantasy or surrealism as ends rather than means.

In the late 1970s and early 1980s Kieser began to construct fictitious objects that are convincingly real. Viewers sometimes stop in their tracks to study the huge posters bearing color photographs of Kieser’s private visions to determine if they are having delusions. In a poster for the 1978 Frankfurt Jazz Festival ([Fig. 21-49](#)), Kieser and his photographer almost convince us that a moss-covered tree stump can grow in the shape of a trumpet.





**21-46.** Corita Kent. *Feelin' Groovy*, serigraph, 1967. 76.2 × 91.4 cm



**21-47.** Corita Kent. *Handle with Care*, serigraph, 1967. 58.4 × 88.9 cm

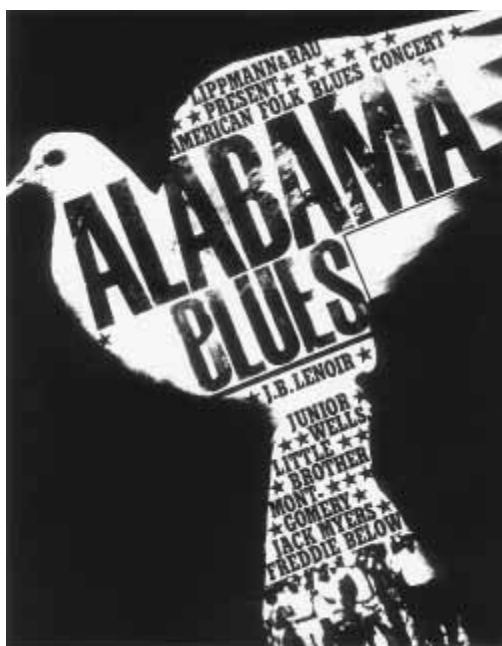
Launched in Munich in 1959, the German periodical *Twen* (whose name, derived by chopping the last two letters from the English word *twenty*, signified the age group of sophisticated young adults to whom the magazine was addressed) featured excellent photography used in dynamic layouts by art director Willy Fleckhouse (1925-83). With a genius for cropping images and using typography and white space in unexpected ways, Fleckhouse made the bold, uninhibited pages of *Twen* a milestone in editorial design. While the Brodovitch tradition was undoubtedly a resource for Fleckhouse, the dynamic of scale, space, and poetic images in *Twen* made a provocative and original statement (Figs. [21-50](#) and [21-51](#)).

One of the most innovative image makers in late twentieth-century design, Gunter Rambow (b. 1938) of Frankfurt, Germany, often collaborated with Gerhard Lienemeyer (b. 1936) and Michael van de Sand (b. 1945). In Rambow's designs, the medium of photography is manipulated, massaged, montaged, and

airbrushed to convert the ordinary into the extraordinary. Everyday images are combined or dislocated, and then printed as straightforward, documentary, black-and-white images in an original metaphysical statement of poetry and profundity. In a series of posters commissioned by the Frankfurt book publisher S. Fischer Verlag for annual distribution beginning in 1976 ([Fig. 21-52](#)), the book is used as a symbolic object, altered and transformed to make a statement about itself as a communication form. The book as a means of communicating with vast numbers of people is symbolized by a huge book emerging from a crowd scene; the book as a door or window opening on a world of new knowledge is symbolized by turning the cover of a book into a door one year and a window the next ([Fig. 21-53](#)). These metaphysical and symbolic advertisements carry no verbal information except the logo and name of the client, giving the audience of editors and publishers memorable and thought-provoking visual phenomena rather than a sales message.

Rambow often imbues straightforward photographs with a sense of magic or mystery ([Fig. 21-54](#)), and he uses collage and montage as a means of creating a new graphic reality. Images are often altered or combined and then rephotographed. In the 1980 poster for the play *Die Hamletmaschine* ([Fig. 21-55](#)), a photograph of a wall was placed under a photograph of a man standing in front of the wall, and then part of the top photograph was torn away. The final rephotographed image presents the viewer with a perplexing impossibility. This image seems to be capable of self-destruction—a figure appears to possess the existential ability to negate itself ([Fig. 21-56](#)). The iconic power of Rambow's images can be seen in the *Südafrikanisches Roulette* (South African Roulette) theater poster ([Fig. 21-57](#)) designed by Rambow and photographed by Rambow and Van de Sand.

During the 1960s literary and graphic design communities throughout the world were astounded and delighted by the experimental typography of French designer Robert Massin (b. 1925), who designed editions of poetry and plays for the Paris publisher Éditions Gallimard. As a young man, Massin apprenticed in sculpture, engraving, and letter-cutting under his father. He did not seek formal design training but learned graphic design under typographic designer Pierre Faucheux. In its dynamic configurations and use of letterforms as concrete visual form, Massin's work has affinities with futurist and Dadaist typography, but his intensification of both narrative literary content and visual form into a cohesive unity expressing the author's meaning is unique.



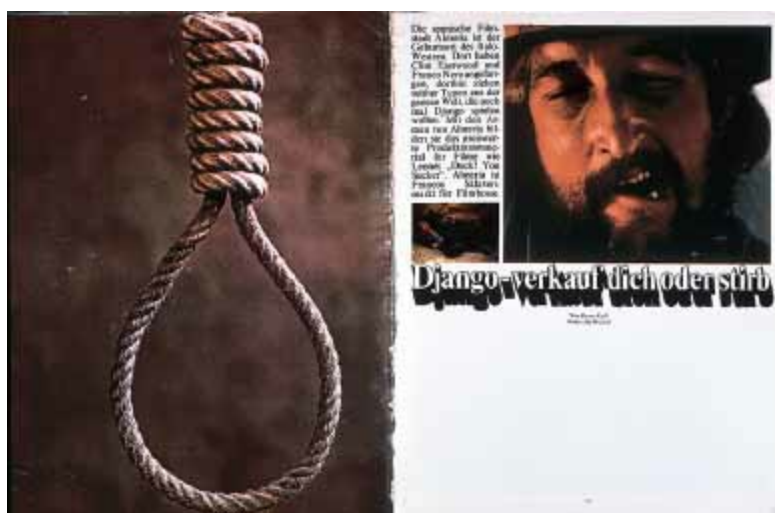
**21-48.** Gunther Kieser, “Alabama Blues” concert poster, 1966. A concert announcement becomes a potent symbol of the longing for freedom and justice contained in the music. 84 × 60 cm



**21-49.** Gunther Kieser (designer) and Hans Hartmann (photographer), Frankfurt Jazz Festival poster, 1978. Symbolic fabrications are disseminated through photographs of sculpted objects. 118 × 84 cm



**21-50.** Willy Fleckhouse (art director), cover for *Twen*, 1970. Graphic communications often become political symbols in the struggle between generations over alternative value systems. 33.5 × 26.5 cm



**21-51.** Willy Fleckhouse (art director), pages from *Twen*, 1970. Sensitive cropping, a full-page photographic symbol, and white space create a dynamic and expansive layout. 33.5 × 26.5 cm



**21-52.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), S. Fischer Verlag poster, 1976. The portability of the book is conveyed through the creation of a new image from two photographs. 118.7 × 83.9 cm



**21-53.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), S. Fischer Verlag poster, 1980. The book and the concept of reading as a window on the world gain intensity from the luminous sunlight streaming from this volume. 118.7 × 83.9 cm

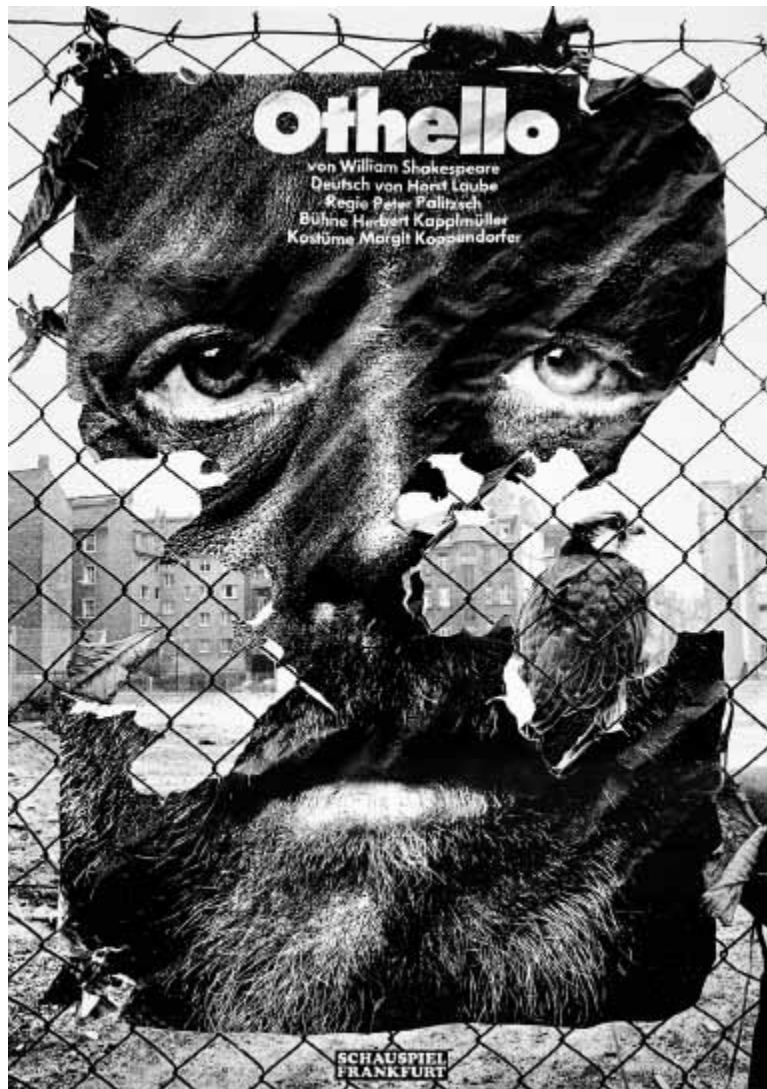




**21-54.** Gunter Rambow (designer/photographer), Gunter Rambow and Gerhard Lienemeyer (typographers), poster for the play *Antigone*, 1978. Pathos and isolation are conveyed by the burning chair photographed from a low vantage point at dusk. 118.7 × 83.9 cm



**21-55.** Gunter Rambow, poster for the play *Die Hamletmaschine*, 1980. A chilling sense of anonymity is produced by this self-inflicted act of vandalism.  
119 × 97 cm



**21-56.** Gunter Rambow, poster for *Othello*, 1978. The pathos of the play is expressed by an image within an image: a tattered poster hanging on a wire fence in front a bleak apartment complex. 118.7 × 83.9 cm



**21-57.** Gunter Rambow (designer/photographer) and Michael van de Sand (photographer), theater poster for *Südafrikanisches Roulette*, 1988. A bandaged hand with a bloodstain shaped like Africa conveys the pathos of suffering and revolution. 118.7 × 83.9 cm



**21-58 through 21-61.** Robert Massin (designer) and Henry Cohen



(photographer), cover and double-page spreads from Eugene Ionesco's *La cantatrice chauve*, 1964. The pictorial directness of the comic book is combined with the expressive typography of futurist poetry. 28 × 22 cm

Massin's designs for Eugene Ionesco's plays combine the pictorial conventions of the comic book with the sequencing and visual flow of the cinema. The drama of *La cantatrice chauve* (*The Bald Soprano*) is enacted through Henry Cohen's high-contrast photographs ([Fig. 21-58](#)). Each character is assigned a typeface for his or her speaking voice ([Fig. 21-59](#)) and is identified not by name but by a small photographic portrait. By printing typography via letterpress onto sheets of rubber and then manipulating and photographing it, Massin created unprecedented figurative typography ([Fig. 21-60](#)), while a major argument in the play provided him with the opportunity to generate an explosive typographic event ([Fig. 21-61](#)). Visual vitality, tension, and confusion appropriate to the play are graphically conveyed. In his design for Ionesco's *Délire à deux* (*Frenzy for Two, or More*), words become the expressionistic image ([Fig. 21-62](#)).

Massin's manipulations of typography anticipated the elastic spatial possibilities inherent in bitmapped computer graphics of the 1980s. His many years of research into letterforms and their history led to the important 1970 book *Letter and Image*, which explores the pictorial and graphic properties of alphabet design through the ages.

During the May 1968 student revolts in Paris, the streets were filled with posters and placards, mostly handmade by amateurs. Three young graphic designers, Pierre Bernard (b. 1942), François Miehé (b. 1942), and Gérard Paris-Clavel (b. 1943), were deeply involved in the radical politics of the day. Bernard and Paris-Clavel had each spent a year in Poland studying under Henryk Tomaszewski, who stressed an attitude of being both artist and citizen. His teaching advocated an intellectual rigor and clear personal conviction about the world. These three young designers believed publicity and design were directed toward creating artificial demands in order to maximize profits, so they joined forces to turn their graphic design toward political, social, and cultural rather than commercial ends. Seeking to address real human needs, they formed the Grapus studio in 1970 to realize this mission. (In those days, French left-wing radicals were by some dismissively dubbed *crapules staliniennes* [Stalinist scum]. This phrase was melded with the word *graphic* to produce the group's name.) Grapus was a collective; intensive dialogue took place about the meaning and means of every project. The starting point of Grapus's problem solving was a thorough analysis and lengthy discussion about content and message. The most significant aspects of the problem and the kernel of the message were determined, and then a graphic expression of the essence of the content was sought.

Grapus favored universal symbols with readily understood meanings: hands, wings, sun, moon, earth, fireworks, blood, and flags. Typographic refinement and technical polish yielded to handwritten headlines and scrawled graffiti, creating a raw vitality and energy. Often a palette of primary colors was used for its intense graphic power.

Grapus was motivated by the dual goals of achieving social and political change



while striving to realize creative artistic impulses. A 1982 poster ([Fig. 21-63](#)) for an exhibition of Grapus graphics features a central figure holding a dimensional arrow with cutout letters. Bounding into the space on a jack-in-the-box spring, it layers an arresting group of cultural icons: the ubiquitous yellow smile face, Mickey Mouse ears, and Hitler's hair and mustache. Its eyes are the communist and French tricolor indicia, and a small television antenna sprouts from the top of its head. Grapus spawned many imitators. The shocking verve of its statements, especially the dynamic informality of its spatial organization and casual, graffiti-like lettering, was copied by fashionable advertising.

## Postrevolution Cuban posters

From the end of World War II until the dismantling of the Iron Curtain in 1989, the industrialized nations formed two groups: the capitalist democracies of Western Europe, North America, and Japan, and the communist bloc led by the Soviet Union. The emerging nations of Latin America, Asia, and Africa have been called the third world. In social and political struggles, ideas are weapons, and the poster is a major vehicle for spreading them. The medium is effective because access to newspapers, radio, and television is often limited in these countries, where the poster is sometimes used with the intensity and frequency that characterized the European context during World War I.

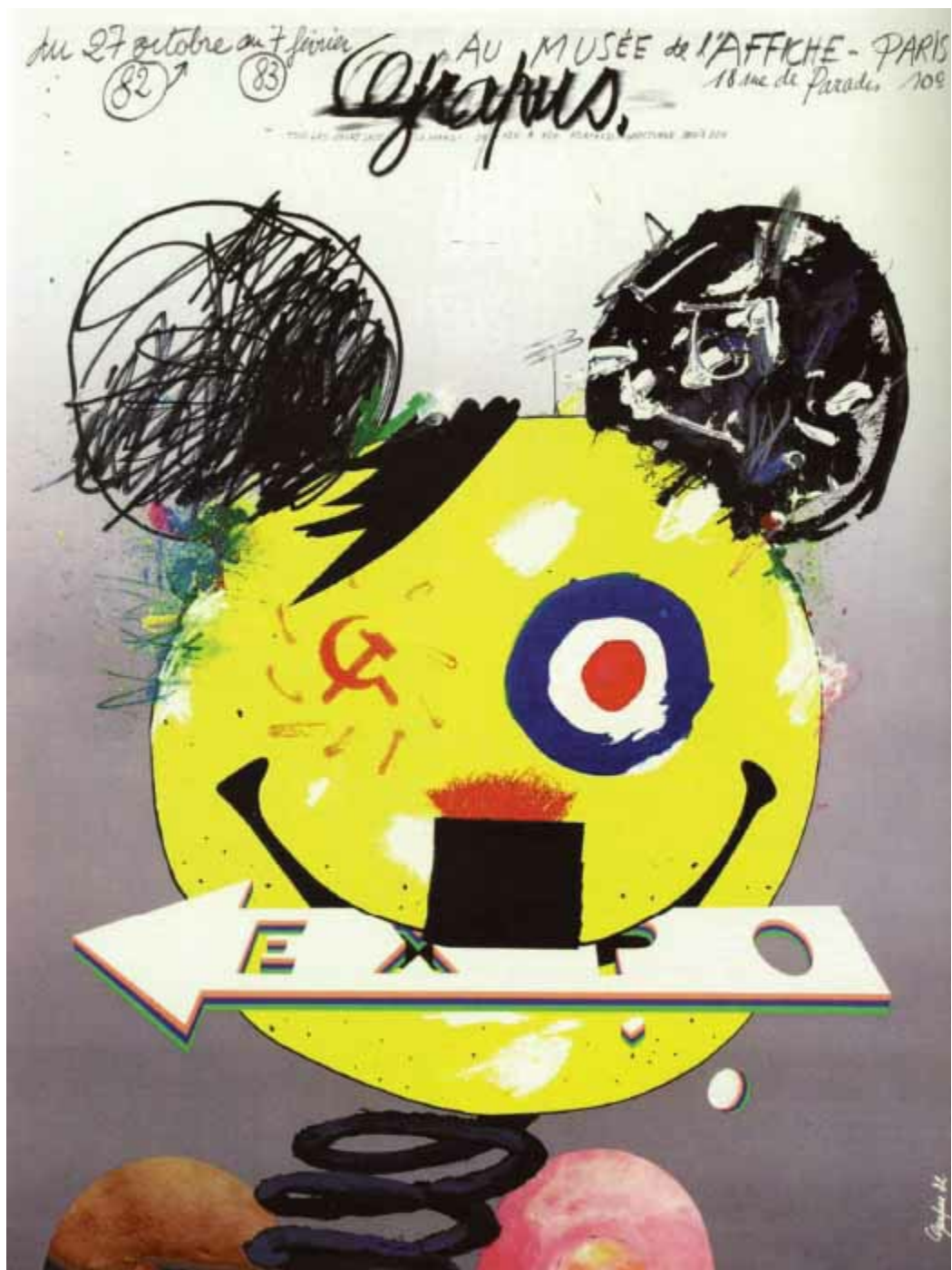
In this context, posters become vehicles for challenging authority and expressing dissent untouched by the traditional censorship of government, business, and newspapers. Some are spontaneous expressions, crude folk art created by unskilled hands, while others are created by accomplished artists. In both cases, the artists/advocates who create such posters have an agenda and seek to alter viewers' perspectives.

Third-world posters address two constituencies: in their native lands, they tackle political and social issues, motivating people toward one side of a political or social struggle; a secondary audience exists in the industrial democracies, where distributors such as Liberation Graphics in Alexandria, Virginia, make posters available to Westerners who feel strongly about international issues.

Cuba became a major center for poster design after the revolutionary force led by Fidel Castro defeated the regime of President Fulgencio Batista on New Year's Day in 1959. Over the next two years, Cuba's Marxist course led to a complete breakdown in diplomatic ties with the United States and a close association with the Soviet bloc. The creative arts had been virtually ignored under Batista, but three conferences in June 1961 enabled artists and writers to meet with the Castro regime to forge a mutual understanding. At the final meeting, on 30 June, Castro delivered his lengthy address "Words to the Intellectuals," defining his policy toward the creative arts. Castro assured artists and writers "that freedom of form must be respected," but freedom of content was seen as a more subtle and complex matter. He said artists and intellectuals "can find within the Revolution a place to work and create, a place where their creative spirit, even though they are not revolutionary writers and artists, has the opportunity and freedom to be expressed. This means: within the Revolution, everything; against the Revolution, nothing." Each person could "express freely the ideas he wants to express," but "we will always evaluate his creation from the Revolutionary point of view." Castro defined "the good, the useful, and the beautiful" as whatever is "noble, useful, and beautiful" for "the great majority of the people—that is, the oppressed and exploited classes." Popular art forms—cinema and theater, posters and leaflets, songs and poetry—and propaganda media were encouraged. Traditional painting and sculpture were seen as relatively inefficient in reaching large audiences with the revolutionary message.



**21-62.** Robert Massin, pages from Eugene Ionesco's *Délire à deux*, 1966. The words leap, run, overlap, and smear into inkblots in a calligraphic homage to the nonrepresentational, surreal ideas of Ionesco, a master of the theater of the absurd. 18 × 21 cm



**21-63.** Grapus, exhibition poster, 1982. A layering of emotionally charged graphic symbols contradict each other and unsettle viewers. 80 × 60.5 cm





**21-64.** Raúl Martínez, poster honoring the Cuban people, c. 1970. Leaders and workers are cheerfully depicted in a comic book drawing style and bright, intense color. 75 × 51 cm





**21-65.** Artist not identified, poster for COR, 1967. Clouds part to reveal an orange sun, symbolizing the ill-fated 26 July 1953 assault on the Moncada army barracks, which launched the Cuban Revolution. 102.9 × 53.3 cm

Artists and writers admitted to the union for creative workers receive salaries, work space, and materials. Graphic designers work for a variety of government agencies with specific missions. Leading Cuban graphic designers include Raúl Martínez (1927-95), a painter who created illustrative designs ([Fig. 21-64](#)), and New York-educated Félix Beltrán (b. 1938). Beltrán served as art director for

the Commission for Revolutionary Action (COR), which created internal ideological propaganda and maintains public consciousness of the revolution by promoting commemorative days ([Fig. 21-65](#)) and past leaders.

Bureaus and institutes in Cuba have responsibility for motion pictures, musical and theatrical events, publishing, and exhibition programs, and use graphics to promote these cultural events. Emphasis is on outreach. Unlike in many countries where cultural programs are only available to the urban population, in Cuba a serious attempt is made to reach the rural areas. Film posters are lively and happy affairs printed in an uninhibited palette of bright silk-screened colors.

Posters and leaflets for export throughout the third world are produced by the Organization of Solidarity with the People of Asia, Africa, and Latin America (OSPAAAL) to support revolutionary activity and build public consciousness for ideological viewpoints. OSPAAAL posters are printed via offset and use elemental symbolic images readily comprehended by people of diverse nationalities, languages, and cultural backgrounds. The Castro government sees itself as being involved in an ideological war against “Yankee imperialism” for the hearts and minds of people in the emerging third-world countries. The eye of the beholder is tantalized while revolutionary consciousness is formed through repeated exposure. The international distribution of OSPAAAL graphics is evidenced by the presence of Arabic, English, French, and Spanish typography on each poster.

Lacking artistic traditions, Cuban graphic designers have assimilated a variety of resources. American sources—including pop art, the psychedelic poster, and the Push Pin Studio—are important inspirations, as are Polish posters. The “heroic worker” school of romanticized realism prevalent in the former Soviet Union and in China is avoided. The icon, ideograph, and telegraphic message are far more effective in developing nations. Myth and reality have been unified in a powerful graphic symbol based on the image of Ernesto (“Che”) Guevara. A leader of the Cuban revolution, Guevara left Cuba in the mid-1960s to lead guerrillas in the South American country of Bolivia, and on 9 October 1967 he was killed in a gun battle in the village of Higuera. Graphic designers have converted Che’s image, one of the most reproduced of the late twentieth century, into a symbolic icon ([Fig. 21-66](#)) representing struggle against oppression throughout the third world. Drawn in light-and-shadow planes like high-contrast photography, the fallen guerrilla wears a beard and a beret with a star; his head tilts slightly upward. A specific person, Ernesto Guevara, is converted into the mythic hero or savior who sacrificed his life so others might live.

The importance of conceptual images in the second half of the twentieth century developed in response to many factors, and ideas and forms from modern art have filtered into popular cultures. By usurping graphic art’s documentary function, photography and video have repositioned graphic illustration toward a more expressive and symbolic role. The complexity of the political, social, and cultural ideas and emotions that graphic artists need to communicate can frequently be presented more effectively by iconic and symbolic rather than narrative images.



**21-66.** Elena Serrano, “Day of the Heroic Guerrilla” poster, 1968. An iconographic image of Che Guevara, killed in Bolivia on 9 October 1967, transforms into a map of South America in a radiating image signifying revolutionary victory. 49.5 × 33.2 cm

## 22 Postmodern Design



Wolfgang Weingart, exhibition poster, 1984.

By the 1970s many believed the modern era was drawing to a close in art, design, politics, and literature. The cultural norms of Western society were being scrutinized, and the authority of traditional institutions was being questioned. Pluralism emerged as people began to dispute the underlying tenets of modernism. The continuing quest for equality by women and minorities contributed to a growing climate of cultural diversity, as did immigration, international travel, and global communications. Accepted viewpoints were challenged by those who sought to remedy bias and distortion in the historical record. The social, economic, and environmental awareness of the period caused many to believe the modern aesthetic was no longer relevant in an emerging postindustrial society. People in many fields embraced the term *postmodernism* to express a climate of cultural change. These included architects, economists, feminists, and even theologians. Maddeningly vague and overused,



*postmodernism* became a byword in the last quarter of the twentieth century.

In design, *postmodernism* referred to the work of architects and designers who were breaking with the international style so prevalent since the Bauhaus. Postmodernism sent shock waves through the design establishment as it challenged the order and clarity of modern design, particularly corporate design. (Some observers reject the term *postmodern*, arguing that it is merely a continuation of the modern movement. *Late modernism* and *mannerism* are proffered as alternative terms for late twentieth-century design.) Design forms and terminology have political and social meaning, expressing attitudes and values of their time; postmodernism gained a strong foothold among the generation of designers who emerged in the 1970s. Perhaps the international style had been so thoroughly refined, explored, and accepted that a backlash was inevitable. Historical references, decoration, and the vernacular were disdained by modernists, while postmodern designers drew upon these resources to expand the range of design possibilities.

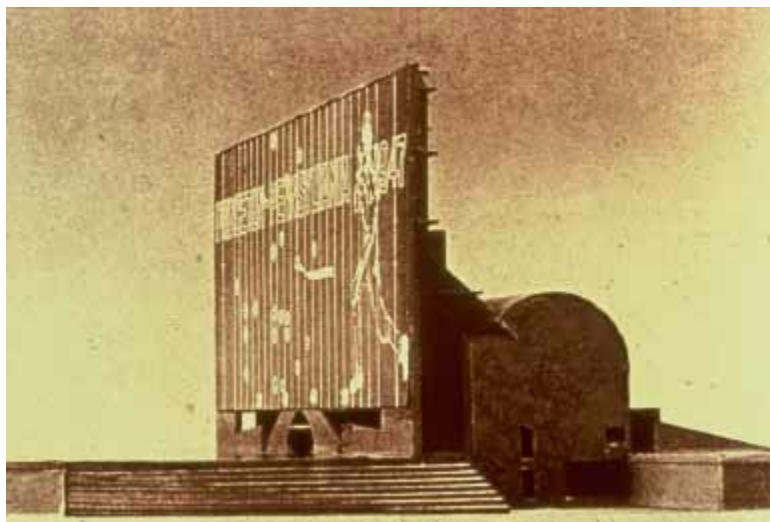
As the social activism of the late 1960s gave way to more self-absorbed, personal involvement during the 1970s, media pundits spoke of the “Me Generation” to convey the spirit of the decade. The intuitive and playful aspects of postmodern design reflect personal involvement. Postmodern designers place a form in space because it “feels” right rather than to fulfill a rational communicative need. As radically different as a psychedelic poster and a visual-identity manual might be, both are corporate designs, intended for or relating to a body of people with common values. Postmodern design, on the other hand, is often subjective and even eccentric; the designer becomes an artist performing before an audience with the bravura of a street musician, and the audience either responds or passes on.

The umbrella term *postmodernism* does not tell the whole story, because while architecture may fit rather neatly into historical categories (Victorian, art nouveau, modern, and postmodern), graphic design is far too diverse to fit such a simplistic system. Just three examples of graphic-design expressions having no parallel in architecture are World War I posters, the work of the Push Pin group, and the psychedelic poster. Graphic design, rapidly changing and ephemeral, was never dominated by the international style the way architecture was. Postmodern graphic design can be loosely categorized as moving in several major directions: the early extensions of the International Typographic Style by Swiss designers who broke with the dicta of the movement; new-wave typography, which began in Basel, Switzerland, through the teaching and research of Wolfgang Weingart; the exuberant mannerism of the early 1980s, with significant contributions from the Memphis group in Milan, Italy, and from San Francisco designers; retro, the eclectic revivals and eccentric reinventions of earlier models, particularly European vernacular and modern design from the decades between the world wars; and the electronic revolution spawned by the Macintosh computer in the late 1980s, which drew upon all of the earlier thrusts.



## Precursors to postmodern design

During the 1960s, *supermannerism* and *supergraphics* were words coined to describe breaks with modern design. Like many art history labels, *supermannerism* was first used disparagingly. *Mannerism* was originally used as a label for the stylish art of the 1500s, which broke with the natural and harmonious beauty of the High Renaissance. Mannerism departed from Renaissance norms by taking liberties with the classical vocabulary of form; the term *supermannerism* was first used by advocates of the purist modern movement to describe work by young architects whose expanded formal range embraced the pop-art notion of changing scale and context.



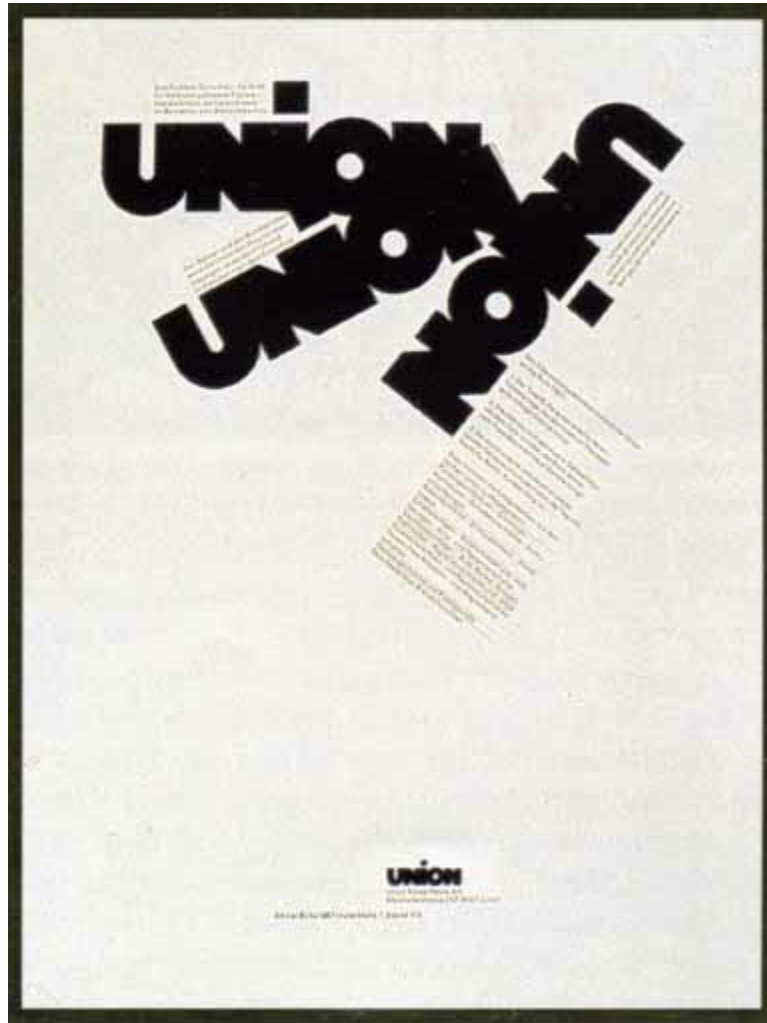
**22-1.** Robert Venturi, competition model for the Football Hall of Fame, 1967. A vast, kinetic electronic graphics display dominates the building, as information replaces structure as the dominant “subject” of architecture. Photograph by George Pohl.



**22-2.** Barbara Stauffacher Solomon, supergraphics for Sea Ranch, 1966. Vibrant primary colors, sans-serif letters, arcs, and slashing diagonals form a strong counterpoint to the architectural structure and brilliant sunlight.



**22-3.** Rosmarie Tissi, advertisement for E. Lutz & Company, 1964. The space comes to life through subtle shifts and angles that throw the page into a state of suspended animation. Various sizes



**22-4.** Siegfried Odermatt, advertisement for Union wall safes, 1968. Overlapping and cropping the logo, printed in black and blue-gray, brings the vitality and impact of pure form to the newspaper page. Various sizes

Zigzag diagonals were added to the horizontal and vertical structures of modern architecture. An architecture of inclusion replaced the machine aesthetic and simple geometric forms of the international style.

In the late 1960s, the application of graphic design to architecture in large-scale environmental graphics extended the formal concepts of *art concret* and the International Typographic Style. *Supergraphics* became the popular name for bold geometric shapes of bright color, giant Helvetica letterforms, and huge pictographs warping walls, bending corners, and flowing from the floor to the wall and across the ceiling, expanding or contracting space in scale changes relative to the architecture. Psychological as well as decorative values were addressed, as designers created forms to enliven dismal institutional architecture, reverse or shorten the perspective of endless hallways, and bring vitality and color to the built environment.

Philadelphia-born Robert Venturi (b. 1925) is the most controversial and original architect branded with the supermannerist label. When Venturi looked at the vulgar and disdained urban landscape of billboards, electric signs, and pedestrian buildings he saw a vitality and functional purpose and urged

designers to learn from the hyperbolic glitter of places such as Las Vegas. Venturi saw the building not as sculptured form but as a component of the larger urban traffic/communication/interior-exterior environmental system. Uncommon uses and juxtaposition of materials, graphic elements from the commercial roadside strip, billboards, and environmental-scale lettering were freely added to his architectural vocabulary. Venturi sees graphic communications and new technologies as important tools for architecture; his proposal for the Football Hall of Fame ([Fig. 22-1](#)) featured a giant illuminated sign that would have been visible for miles on the approaching interstate highway.

Supermannerist architect and former dean of the Yale School of Architecture, Charles W. Moore (1923-93) designed a large condominium project at Gualala, California, in the mid-1960s. He called on graphic designer Barbara Stauffacher Solomon (b. 1932) to bring the walls and ceilings of this large architectural project to life through the application of color and shape ([Fig. 22-2](#)). Solomon, a San Francisco native and painter who had studied graphic design at the Basel School of Design during the late 1950s, used a palette of pure hue and elementary shape in compositions that transformed the totality of the space. In 1970 the American Institute of Architects presented its medal to Solomon for “bold, fresh, and exciting designs clearly illustrating the importance of rational but vigorous graphics in bringing order to the urban scene.”

Both the name *supergraphics* and the idea caught the public’s fancy; by 1970 supergraphics were being used in corporate identification systems, in interior design for shops and boutiques, and to brighten factory and school environments, bringing about greater graphic-design involvement in environmental design.

## Early Swiss postmodern design

Tendencies toward postmodern graphic design first emerged from individuals working within the dictates of the International Typographic Style. The main thrust of this movement was toward neutral and objective typography; the playful, unexpected, and disorganized were rarely allowed to encroach upon its cool clarity and scientific objectivity. One of the earliest indications that a younger generation of graphic designers was starting to enlarge its range of possibilities in the 1960s was the 1964 advertisement ([Fig. 22-3](#)) for the printer E. Lutz & Company by Rosmarie Tissi. Different kinds of copy printed by the client—headlines, text, halftones, and solids—are illustrated by elemental symbols. Rather than align these images in boxes ordered on a grid, the five images appear to have been intuitively and randomly placed. The ruled lines forming the edges of the squares on which these images rest have lost-and-found edges to engage the viewer, who must fill in the missing lines.

In 1966 Siegfried Odermatt (b. 1926) designed a trademark for the Union Safe Company that is the antithesis of Swiss design, for the letterforms in the word *Union* are jammed together to form a compact unit suggesting the sturdy strength of the product, sacrificing legibility in the process. In full-page newspaper advertisements for Union ([Figs. 22-4](#)), placed during prestigious banking conferences, Odermatt treated this logo as pure form to be manipulated visually, creating a plastic dynamic on the newspaper page. Odermatt and Tissi have always used strong graphic impact, a playful sense of form, and unexpected manipulation of space in seeking logical and effective solutions to design problems.

When Odermatt and Tissi turned to typeface design, their originality of form produced unexpected letterforms, as can be seen in Tissi's cover for an issue of *Graphis* ([Fig. 22-5](#)). A presentation folder designed by Tissi for the printing firm Anton Schöb ([Fig. 22-6](#)) achieves typographic vitality by overlapping and combining letterforms. Placing text typography on geometric shapes whose configuration is generated by the line lengths of the text is a technique Odermatt and Tissi used frequently during the 1980s and 1990s ([Figs. 22-7](#) and [22-8](#)).

Another Swiss designer with a strong interest in complexity of form is Steff Geissbuhler (b. 1942), who joined the J. R. Geigy pharmaceutical company in the mid-1960s. In a capabilities brochure for the publicity department ([Fig. 22-9](#)), his swirling typographic configuration becomes a circular tunnel moving back into space. He moved to Philadelphia and established an independent design practice before becoming a partner at Chermayeff & Geismar Associates. While at Chermayeff & Geismar he created corporate identity programs for Merck, Time Warner, NBC, Telemundo, the Union Pacific Corporation, the Toledo Museum of Art, Crane & Co., and the May Department Stores Companies, among others. Complexity of form is never used as an end in itself; the dynamic of multiple components forming a whole grows from the fundamental content of the design problem at hand ([Fig. 22-10](#)). Careful structural control enables Geissbuhler to organize vast numbers of elements



into a cohesive whole.



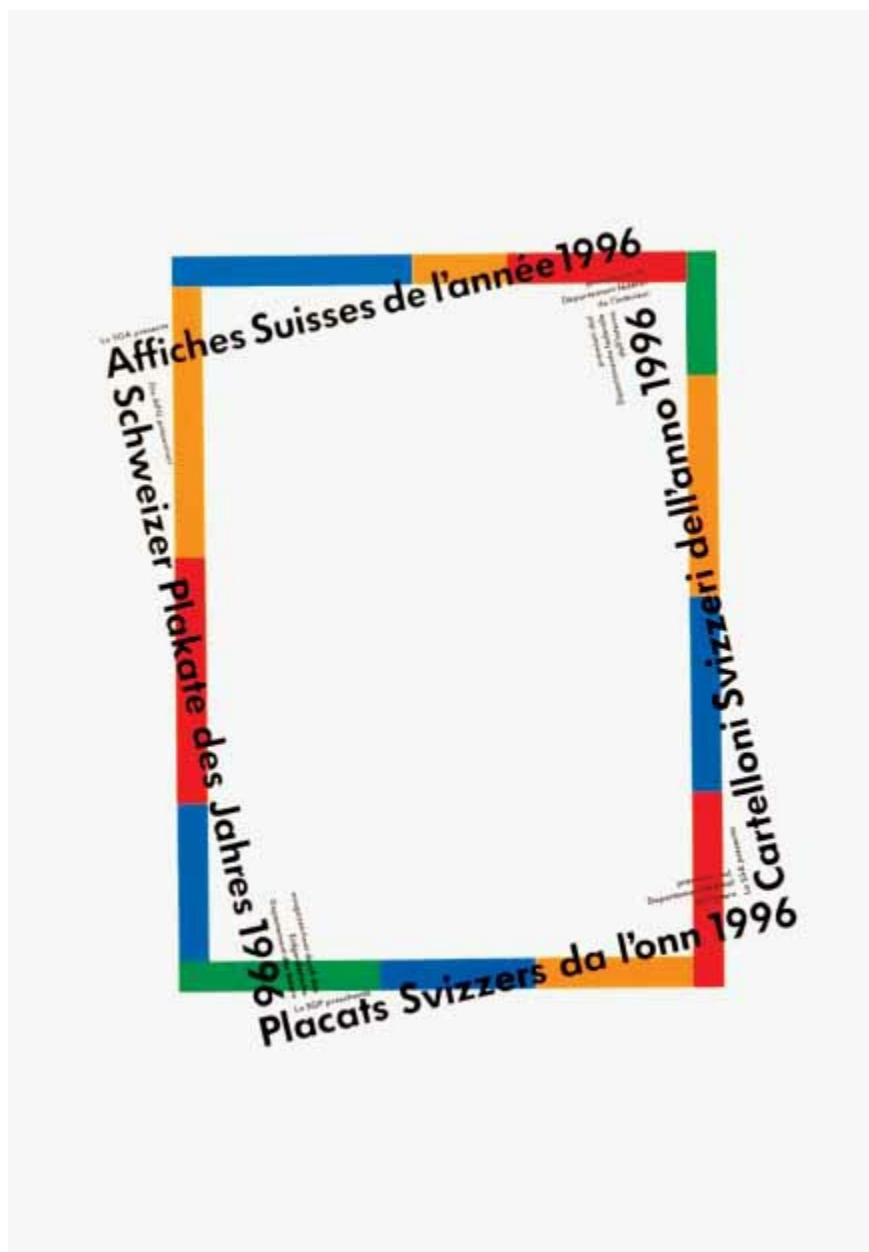
**22-5.** Rosmarie Tissi, *Graphis* cover, 1980. The whimsical geometric shapes of Tissi's letters impaled on grids engage the viewer with their three-dimensionality. 30 × 23.5 cm



**22-6.** Rosmarie Tissi, direct mail folder for Anton Schöb printers, 1981. Dynamic color and shape create an expressive backdrop for the message. 26 × 17.75 cm



**22-7.** Rosmarie Tissi, poster for Anton Schöb printers, 1985. Letters enclosed in a triangle give the image a dynamic thrust. 85.9 × 66.8 cm



**22-8.** Rosmarie Tissi, poster for the Swiss poster of the year competition, 1996.  
127 × 89 cm



**22-9.** Steff Geissbuhler, Geigy brochure cover, 1965. Legibility is sacrificed in favor of dynamic visual organization. 26 × 20 cm



**22-10.** Steff Geissbuhler, Blazer financial services poster, 1974. A kinetic repetition of forms moving across the space suggests travel while connoting categories of service. This is one of five posters used as decorative wall displays. 52.2 × 54 cm

Other Swiss designers were interested in using typography as a means of bending the traditions of modernism to experiment and express their ideas for communication with the viewer. Bruno Monguzzi (b. 1941) is an extraordinary

graphic designer, typographer, and teacher. After studying in Geneva and London he began his career at Studio Boggeri in Milan in 1961. His typographic solutions express the subject matter through an innovative bond of form and function ([Fig. 22-11](#)).

Odermatt, Tissi, Geissbuhler, and others working in the 1960s did not rebel against the International Typographic Style; rather, they expanded its parameters. In the 1970s, this development was followed by a revolt, as practitioners and teachers schooled in the International Typographic Style sought to reinvent typographic design. These new directions were quickly labeled *new-wave typography*.



## New-wave typography

Just as Herbert Bayer, Jan Tschichold, and others employed a new approach to typographic design in the 1920s, some forty years later opposition to the cool formalism of the modernist tradition emerged first in Switzerland and then spread around the world. In 1964 young Wolfgang Weingart (b. 1941), who had already completed a three-year apprenticeship in typography, arrived in Basel from southeastern Germany to study with Emil Ruder. Weingart joined Armin Hofmann on the faculty of the Basel School of Design in 1968. As a student, Weingart had worked under the influence of Ruder and Hofmann; as a faculty member, however, he taught type differently than his mentors. Weingart began to question the typography of absolute order and cleanness. He wondered if perhaps the international style had become so refined and prevalent throughout the world that it had reached an anemic phase. Rejecting the right angle as an exclusive organizing principle, Weingart achieved a joyous and intuitive design with a richness of visual effects. Ideology and rules collapsed in the face of his boundless energy. Drawing on broad technical knowledge and a willingness to explore the untried, he turned up the intensity of the page.

From 1968 until 1974, Weingart worked with lead type and letterpress systems. In his teaching and personal projects he sought to breathe a new spirit into the typography of order and neatness by questioning the premises, rules, and surface appearances that were hardening the innovations of the Swiss masters into an academic style. Time-honored traditions of typography and visual-language systems were rethought. To emphasize an important word in a headline, Weingart often made it white on a chunky, black rectangle. Wide letterspacing, discarded in the fetish for tight type that came with the changeover from metal to photographic typographic systems in the 1960s, was explored. In response to a request to identify the kinds of typography he designed, Weingart listed “sunshine type, bunny type, ant type, five-minute type, typewriter type,” and “for-the-people type.” The humor and expressive metaphors Weingart used to define his work find close parallels in his typographic invention.

But by the mid-1970s Weingart set off in a new direction, turning his attention toward offset printing and film systems. He used the printer’s camera to alter images and explored the unique properties of the film image. Weingart began to move away from purely typographic design and embraced collage as a medium for visual communication ([Fig. 22-12](#)). A new technique—the sandwiching or layering of images and type that have been photographed as film positives—enabled him to overlap complex visual information ([Fig. 22-13](#)), juxtapose textures, and unify typography in unprecedented ways. He was especially intrigued by the graphic qualities of enlarged halftone dots ([Fig. 22-14](#)) and the moiré patterns produced when these dot matrices are overlapped and then shifted against each other. His design process involved multiple film positives and masks that were stacked, arranged, then exposed with careful registration to produce one negative, which went to the printer. In color work such as his poster for Das Schweizer Plakat (The Swiss Poster) exhibition ([Fig. 22-15](#)), the

process was extended to allow the interaction of two colors, using overprinting to build dimensional layers of illusionistic forms.

Weingart advocates the “Gutenberg approach” to graphic communications: designers, like the early typographic printers, should strive to stay involved in all aspects of the process (including concept, typesetting, prepress production, and printing) to ensure the realization of their vision. By the time homogenized versions of Weingart’s innovations were assimilated into the mainstream of graphic design, he had moved on to new explorations.



**22-11.** Bruno Monguzzi, typographic poster for Oskar Schlemmer, Igor Stravinsky exhibition, 1988. 127.6 × 90.2 cm



**22-12.** Wolfgang Weingart, announcement from *Typografische Monatsblätter* magazine, 1974. This early layered collage, with overlapping images and complex dropouts, uses numbers and arrows rather than left-to-right and top-to-bottom sequencing to direct the reader through the page. 31.5 × 21.5 cm



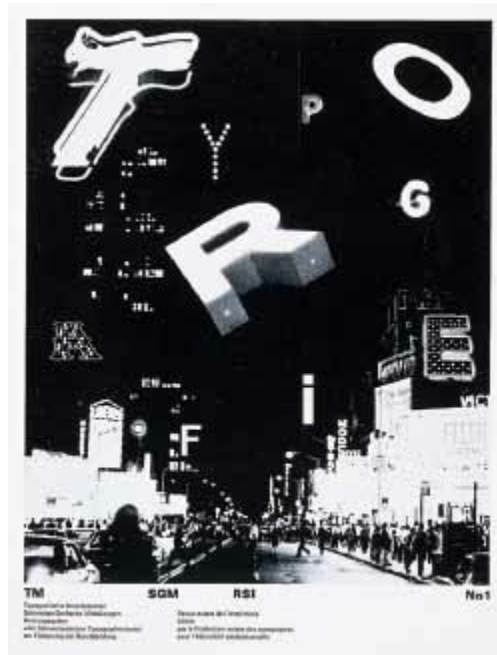
**22-13.** Wolfgang Weingart, exhibition poster, 1979. A kaleidoscope of shifting forms and typography characterize Weingart's posters. 128 × 90.5 cm



**22-14.** Wolfgang Weingart, exhibition poster, 1981. Moiré patterns are created by layered film positives. 128 × 90.5 cm



**22-15.** Wolfgang Weingart, exhibition poster, 1984. Modulated patterns of overlapping shapes and colors structure the space. Switzerland is implied by the shape of the Matterhorn. 128 × 90.5 cm



**22-16.** Dan Friedman, *Typografische Monatsblätter* magazine cover, 1971. Letterforms become kinetic objects moving in time and urban space. 31.5 × 21.5 cm



**22-17.** Dan Friedman (instructor) and Rosalie Hanson (student), typographic permutations, 1970. Friedman's students explored typographic contrasts in their class assignments.

In October 1972, Weingart traveled to the United States and delivered presentations at eight prominent design schools. His new design sensibility fell on fertile soil. Young designers who spent time at Basel afterwards came to the



United States to teach and practice. These included Dan Friedman (1945-95), April Greiman (b. 1948), and Willi Kunz (b. 1943). A new typographic vocabulary began to filter into an American design profession that had grown bored with the redundancy of sans-serif and grid-based corporate systems. Weingart and others who pioneered the typographic new wave strongly rejected the notion of style and saw their work as an attempt to expand the parameters of typographic communication. Their work was so widely imitated, however, especially in design education, that it gave rise to a prevailing typographic approach in the late 1970s and 1980s. Specific design ideas explored by Weingart and his students in the late 1960s and early 1970s and adopted a decade later include letterspaced sans-serif type; bold stair-step rules; ruled lines punctuating and energizing space; diagonal type; the introduction of italic type and/or weight changes within words; and type reversed from a series of bars.

Dan Friedman, an American who studied at the Ulm Institute of Design in 1967 and 1968 and with Weingart at the Basel School of Design from 1968 to 1970, rethought the nature of typographic forms and how they could operate in space; he called his *Typografische Monatsblätter* ([Fig. 22-16](#)) magazine cover a visual manifesto for a more inclusive typography. After returning to the United States, he taught courses at Yale University and the Philadelphia College of Art in 1970 and 1971. At a time when letterpress typography was collapsing but the new photographic and computer-generated processes were still evolving, Friedman addressed the problem of teaching the basics of a new typography through syntactic and semantic investigations, using such ordinary copy as a daily weather report ([Fig. 22-17](#)). After exploring principles of rhythm, harmony, and proportion, students were given a neutral message in 30-point Univers 55 and 65. A sequence of design operations ranging from simple to complex was conducted, varying the effects of the message through changes in position; weight and scale; slant (roman to italic); line, word, and letter spacing; clustering; symbolic gesture; and pictorial confrontation. Another concern was the evaluation of legibility and readability, for Friedman believed that “legibility (a quality of efficient, clear, and simple reading) is often in conflict with readability (a quality that promotes interest, pleasure, and challenge in reading).” He urged his students to make their work both functional and aesthetically unconventional. Exploration of the spatial intervals between letters, lines, and words gave some works by Friedman and his students a deconstructed quality—that is, the syntactic structure has been pulled apart. Nevertheless, even in the most random solutions, an underlying structure is evident. The 1973 publication of this work in the journal *Visible Language* had a widespread influence on typographic education in the United States and other countries.

Friedman’s graphic design, furniture, and sculptural works were paradigms of the emerging postmodern currents. His formal background at Ulm and typographic experimentation at Basel were synthesized as he played formal structure against spontaneous and expressive forms. Texture, surface, and spatial layering were explored in his work; organic and geometric forms were contrasted. Friedman believed that forms could be amusing to look at and provocative, and he freely injected these properties into his designs. As his work

progressed, he rejected the term *postmodernism* in favor of *radical modernism*, which he defined as a reaffirmation of the idealism of modernism altered to accommodate the radical cultural and social changes occurring in the late twentieth century.

On the West Coast, April Greiman established a studio in Los Angeles after studying with Weingart and Hofmann in Basel during the early 1970s. Weingart observed, “April Greiman took the ideas developed at Basel in a new direction, particularly in her use of color and photography. All things are possible in America!” While Greiman drew from Basel design, she evolved a new attitude toward space ([Fig. 22-18](#)). Typographic design has usually been the most two-dimensional of all the visual disciplines, but Greiman achieves a sense of depth in her typographic pages. Overlapping forms, diagonal lines that imply perspective or reverse perspective, gestured strokes that move back in space, overlap, or move behind geometric elements, and floating forms that cast shadows are the means she uses to make forms move forward and backward from the surface of the printed page. Greiman’s typographic space operates with the same governing principle defined by El Lissitzky in his PROUN paintings but never applied to his typography.

Strong tactile qualities are found in Greiman’s work, as textures resulting from enlarged four-color process screens and repetitive patterns of dots or ruled lines contrast with flat shapes of color or tone. The intuitive dispersal of numerous elements could collapse into chaos, but a point-counterpoint organization maintains order by pulling the eye into the page through dominant elements that quickly lead to others as the viewer moves through the page’s richness of form.

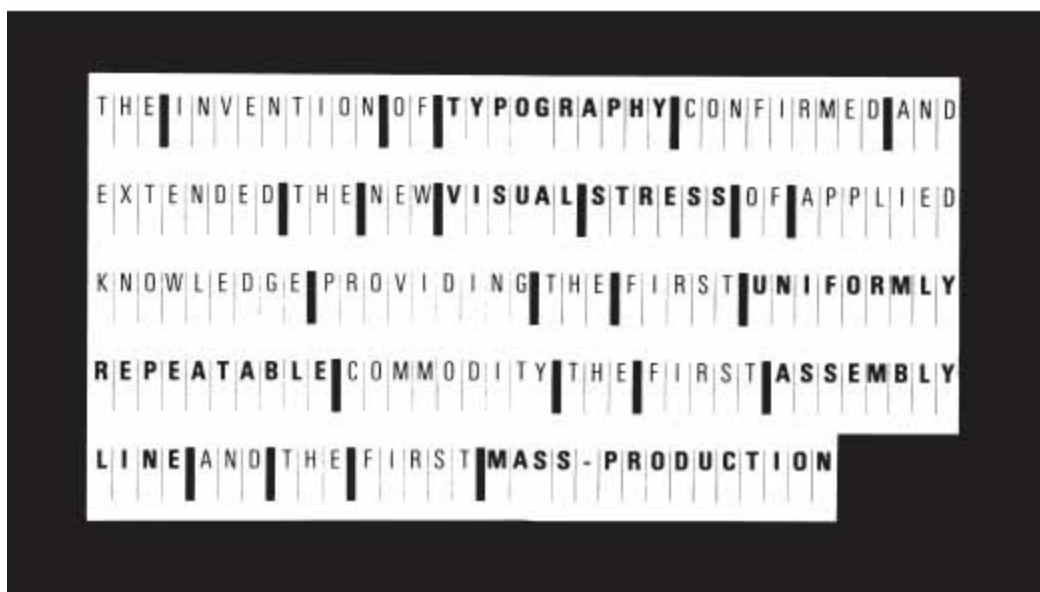
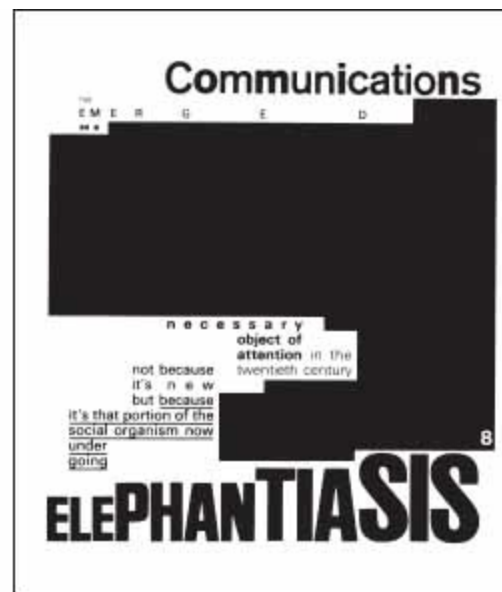
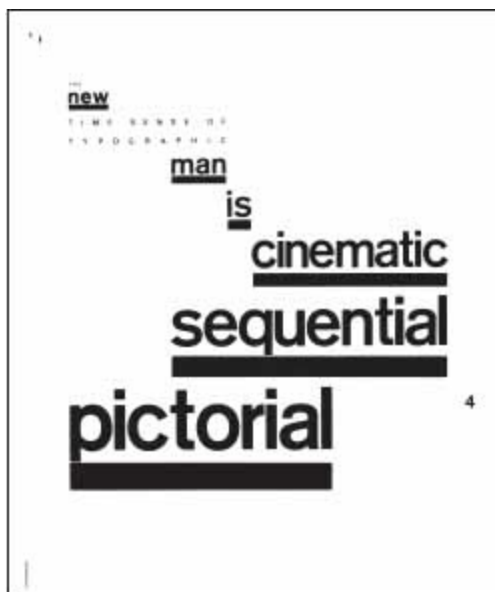


**22-18.** April Greiman, China Club invitation, 1980. Overlapping forms and movements in and out of space animate the flat typographic page. The space is

energized by gestural and geometric forms moving in counterpoint to the typographic structure. 23 × 16.5 cm



**22-19.** April Greiman (design and typography) and Jayme Odgers (art direction, photography, and design), poster for the California Institute of the Arts, 1979. The printed surface is redefined as a continuum of time and space. 29.2 × 119 cm



**22-20.** Willi Kunz, pages from *12 Typographical interpretations*, 1975. Marshall McLuhan noted that Kunz understood the resonant interval in

structuring designs.

In collaboration with the photographer Jayme Odgers (b. 1939), Greiman moved graphic design and photographic illustration into a new realm of dynamic space ([Fig. 22-19](#)). Graphic elements become part of the real space of photographs. Odgers's wide-angle photographs with extreme depth of field have objects thrusting into the picture space from the peripheral edges.

Swiss-born Willi Kunz played a role in introducing the new typography developed at Basel to the United States. After apprenticing as a typesetter, Kunz completed his postgraduate studies at the Zurich School of Arts and Crafts. He moved to New York City in 1970 and worked there as a graphic designer until 1973, when he accepted a one-year appointment to teach typography at the Basel School of Design while Weingart was on sabbatical. Inspired by the research of Weingart and his students, and with the type shop at his disposal, Kunz began a series of typographic interpretations of writings by Canadian philosopher Marshall McLuhan. These were hand-printed and published under the title *12 Typographical Interpretations* ([Fig. 22-20](#)). McLuhan's thoughts on communications and printing were visualized and intensified by contrasting type weights, sometimes within the same word; geometric stair-step forms; unorthodox letter, word, and line spacing; lines and bars used as visual punctuation and spatial elements; and textual areas introduced into the spatial field.

After Kunz returned to New York and established his design office, his exhibition poster for photographer Fredrich Cantor ([Fig. 22-21](#)) was hailed by *Print magazine* as a "quintessential example of Post Modern design." The contrasting sizes of the photographs, the mixed weight of the typography, the diagonal letterspaced type, and the stepped pattern of dots covering part of the space all heralded the arrival of a new typographic syntax.

Kunz does not construct his work on a predetermined grid; rather, he starts the visual composition and permits structure and alignments to grow through the design process. He builds his typographic constellations with concern for the essential message, the structure unfolding in response to the information to be conveyed. He might be called an information architect who uses visual hierarchy and syntax to bring order and clarity to messages, as seen in a lecture series and exhibition schedule announcement ([Fig. 22-22](#)). Kunz's working method is not unlike the process used by Piet Zwart, in that he believes design must be resolved by working with the actual typographic materials and generally does not spend a large amount of time on preliminary sketches. After the basic ideas are formed, he has actual type material set and then develops the final solution from a careful probing of the organizational possibilities of the project.

As new-wave typography spread, many designers working in the International Typographic Style began to test their precepts against the exploratory design attitudes that were emerging. Dada photomontage techniques were used; grids were established and then violated; functional elements of 1920s new typography were used as decorative elements; and designers began to define the overall space as a field of tension, much as Zwart had done half a century earlier. Moreover, intuition and play reentered the design process. This can be seen in

the work of designer and educator Kenneth Hiebert (b. 1930), who retained the harmonious balance achieved through experience with grid systems but, in designs such as his 1979 “Art/Design/Play” poster for a Paul Rand exhibition ([Fig. 22-23](#)), introduced texture, a small dot pattern, and a wider typeface range, and shifted forms on the grid.

A very early application of the architectural term *postmodern* to graphic design was the title of a 1977 Chicago exhibition curated by Bill Bonnell: Postmodern Typography: Recent American Developments. Ironically, the exhibition included works by Steff Geissbuhler, April Greiman, Dan Friedman, and Willi Kunz—all of whom had come to America after work or study in Switzerland.



## The Memphis and San Francisco schools

A new movement in postmodern design swept into international prominence as the 1970s ended and the 1980s began. This work was pluralistic, eclectic, and hedonistic. Designers were deeply enamored of texture, pattern, surface, color, and a playful geometry. Innovation occurred in many cities and countries around the globe, with important contributions from diverse groups, including architects and product designers in Milan, Italy, and graphic designers in San Francisco, California.



**22-21.** Willi Kunz, photography exhibition poster, 1978. A dynamic equilibrium between diverse parts is achieved. 51 × 70 cm



structure is implied, but a playful intuitive process of form exploration led Hiebert to unexpected relationships. 91.4 × 61 cm

An important inspiration for all areas of design emerged in 1981, when global attention was concentrated on an exhibition of the Italian design group Memphis, led by eminent Italian architectural and product designer Ettore Sottsass (1917-2007). The group chose the name *Memphis* to reflect the inspiration they drew from both contemporary popular culture and the artifacts and ornaments of ancient cultures. Function became secondary to surface pattern and texture, color, and fantastic forms in their lamps, sofas, and cabinets. The Memphis sensibility embraces exaggerated geometric forms in bright (even garish) colors, bold geometric and organic patterns, often printed on plastic laminates, and allusions to earlier cultures, such as the use of marble and granite for table and chair legs evocative of columns in Greco-Roman architecture. In Memphis designs, form no longer follows function—it becomes the reason for the design to exist. Christoph Radl ([Fig. 22-24](#)) headed the Memphis graphic design section. The experimental attitude, fascination with tactile and decorative color pattern, and exuberant geometry had a direct influence on postmodern design throughout the world. Memphis exploded onto the scene just as the prosperous 1980s began and helped set the stage for an extravagantly decorative period of design.

Postmodernist architect Michael Graves (1934-2015) was another source of design inspiration. Graves became known in the 1960s for private houses designed in the minimalist tradition of orthodox modernism influenced by Le Corbusier. In the late 1970s, he rebelled against the modernist tradition and expanded his range of architectural forms. Classical colonnades and loggias were revived and combined with visual elements inspired by cubist paintings. Graves's geometry was not the cool purism of Mies van der Rohe; it was an energetic, high-spirited geometry of decorative surfaces and tactile repetitive patterns. His visual motifs are expressed in a poster designed by Philadelphia graphic designer William Longhauser (b. 1947) for an exhibition of Graves's works ([Fig. 22-25](#)). In this poster, which became an influential postmodern design in itself, a background pattern of repetitive dots is produced by the letters *M I C H A E L* letterspaced on a grid. In a later poster by Longhauser for an AIGA lecture by Bob Greenberg of R/GA (R/Greenberg Associates), letterforms and images of Greenberg become objects resonating through time and dynamic space ([Fig. 22-26](#)).



**22-24.** Christoph Radl and Valentina Grego, Memphis logo designs, early 1980s. The Memphis vocabulary of form and pattern is given typographic expression in this series of logo designs.

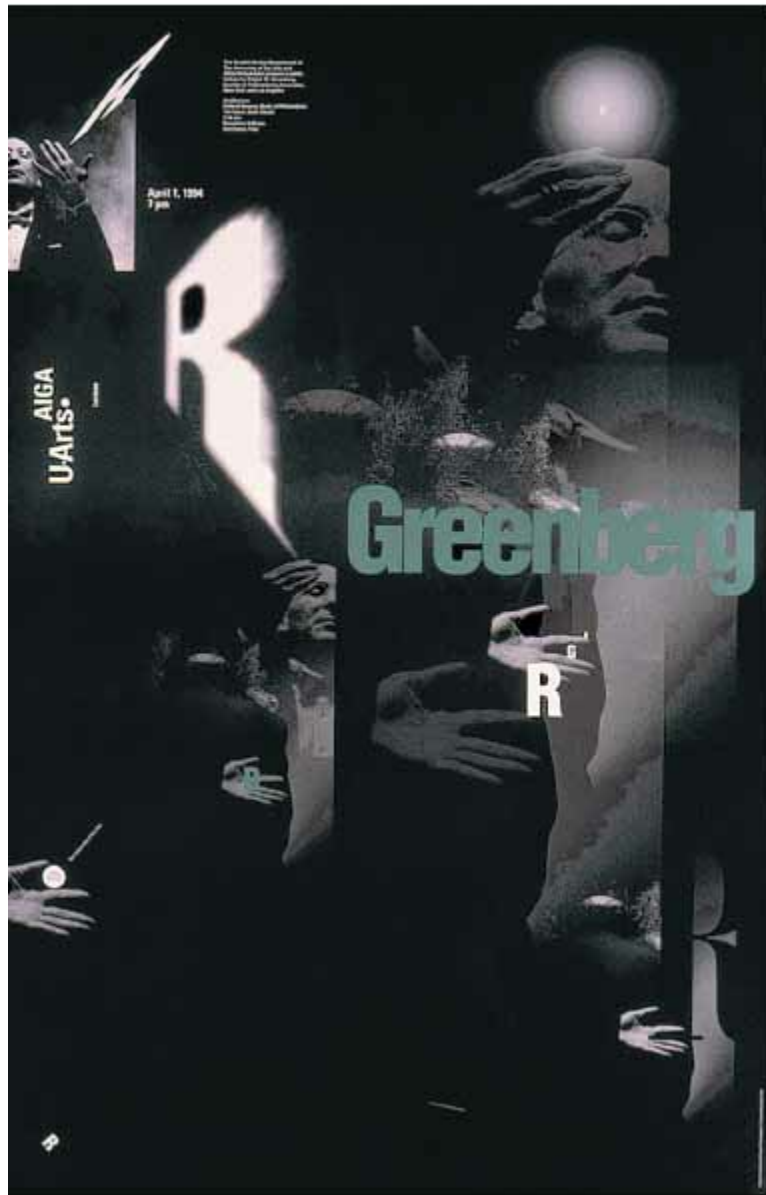


**22-25.** William Longhauser, poster for a Michael Graves exhibition at the Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, 1983. Letterforms retain their legibility while being transformed into decorative geometric forms evoking a postmodern architectural landscape. 44.5 × 55.9 cm

The design community and art schools in San Francisco were strongly influenced by the international style. This direction was punctuated by the flowering of the psychedelic poster in the late 1960s, proving to Bay Area graphic designers that tremendous potential existed for innovative form and color. In the early 1980s, San Francisco postmodern design emerged quickly, earning the city a reputation as a center for creative design. Michael Vanderbyl (b. 1947), Michael Manwaring (b. 1942), and Michael Cronan (1951-2013) figured prominently in the evolution of the medium. An ongoing dialogue between these and other San Francisco designers enabled them to learn from each other as they forged the Bay Area postmodern movement. The range of graphic possibilities they explored together conveyed a cheerful optimism, a warm sense of humor, and an unbridled attitude about form and space. Freely drawn gestures, a sunny palette of pastel hues, and intuitive composition are often found in their work. Grays were often used with tints of lavender, turquoise, and peach.

Vanderbyl's poster for California Public Radio ([Fig. 22-27](#)) is an important harbinger of the emerging school. The palette, repetition of ruled lines, and overall pattern of radio waves on the background foretell the new directions. Forms such as the lines and gestures signifying radio waves are carefully selected for their symbolic meaning; they also play strong decorative and structural roles. Vanderbyl paid homage to the exuberant furniture and textile designs of Memphis in a promotional mailer for Simpson Paper Company ([Fig. 22-28](#)) and aimed his wit at postmodern architecture in a poster series that used graphic images to make editorial comments about aspects of the movement ([Fig. 22-29](#)). This series shows the emergence of a self-referential attitude within design disciplines. In graphics for products ranging from woolen knit caps to office furniture ([Fig. 22-30](#)) Vanderbyl combines a casual postmodern vitality with a typographic clarity echoing his background in the ordered typography of the International Typographic Style. The Hickory Business Furniture catalogue cover is part of a systematic design program combining informational graphics with vibrant visual expression.





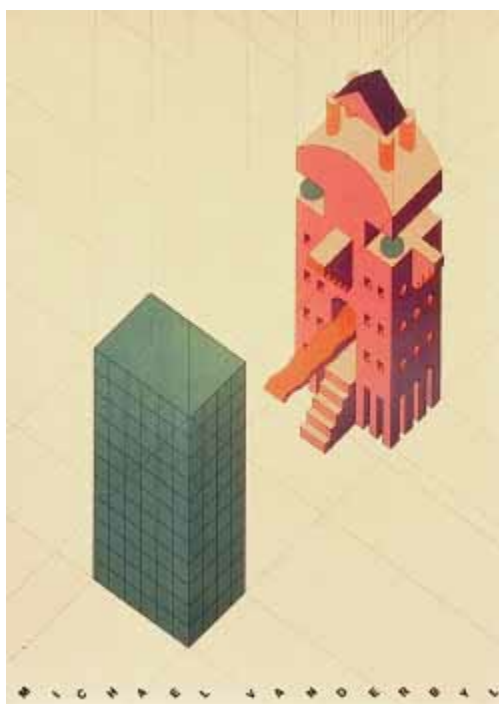
**22-26.** William Longhauser. Poster for RGA Associates, announcing a lecture by Robert (Bob) Greenberg, 1994. Sponsored by the Graphic Design Department of the University of the Arts and the Philadelphia chapter of the American Institute of Graphic Arts. 91.4 × 61 cm



**22-27.** Michael Vanderbyl, California Public Radio poster, 1979. A rectangle negates the eye while triangles over the ear and flaring away from the mouth signify the auditory, nonvisual medium of radio. 76.2 × 61 cm



**22-28.** Michael Vanderbyl, promotional mailer for Simpson Paper Company, 1985. Diagonal placement, textured letterforms, and mixed fonts echo the uninhibited vigor of the Italian design studio Memphis. 30.5 × 91.5 cm



**22-29.** Michael Vanderbyl, postmodern architecture poster, 1984. An “innovative” postmodern building sticks out its tongue at an “obsolete” modern building, the stereotypical and oft-criticized “boring glass box.” 102.8 × 73 cm

In Bay Area designs, elements are given symbolic roles and become part of the content. A lyrical resonance permeates the color, form, and texture in Michael Manwaring’s graphic and environmental designs. In his series of posters for Santa Cruz clothing ([Fig. 22-31](#)), graphic forms and color serve the function of a traditional headline, linking lifestyle values to consumer products. In Manwaring’s brochure cover for Barr Exhibits ([Fig. 22-32](#)), the juxtaposition of a dimensional exhibition in the shape of the letter *B* against a grid pattern of small squares denoting floor plans and structural elements conveys the essence of the client’s activity.

Although the San Francisco designers share a set of gestures, shapes, palettes, and intuitive spatial arrangements, personal attitudes are evident in their work. Michael Cronan often built his compositions with shapes that become symbolic vessels or containers for color. His Beethoven Festival poster ([Fig. 22-33](#)), designed with Shannon Terry, uses the repetition of diagonal and curved forms to bring order and harmony to the composition. Three treatments of display typography are unified by their structural relationship to the edges of the rectangle and the green architectural elements.



**22-30.** Michael Vanderbyl, poster for Hickory Business Furniture, 1985.  
 Gestures and other elements of art are used as decorative elements 76.2 × 61 cm



**22-31.** Michael Manwaring, catalogue cover for Santa Cruz clothing, 1984.  
 Diagonal torn-edged collage elements and rubber stamps convey a lively informality. 43.2 × 27.9 cm



**22-32.** Michael Manwaring, brochure cover for Barr Exhibits, 1984. Postmodern design often employs pastel shades and repeated patterns. The viewer participates in the design by deciphering the half-hidden *B*. 33 × 22.9 cm

The ornamental and mannerist postmodern design styles spawned by diverse international sources, including Memphis, Michael Graves, and San Francisco designers, became a dominant design direction during the 1980s. In a decade when economic expansion and materialism were fueled by abundant energy supplies and heavily leveraged debt, architects around the world decorated façades with arches, pediments, and colonnades, and embellished them with marble, chrome, and pastel colors. Graphic designers used lush palettes and ornamented their work with gestures, textures, and decorative geometric elements. Surface and style often became ends in themselves.



## Retro and vernacular design

During the 1980s, graphic designers gained a growing understanding and appreciation of their history. A movement based on historical revival first emerged in New York and spread rapidly throughout the world. Called *retro* by some designers, it was based on an uninhibited eclectic interest in modernist European design from the first half of the century, a flagrant disregard for the rules of proper typography, and a fascination with eccentric and mannered typefaces designed and widely used during the 1920s and 1930s that were more or less forgotten after World War II. The prefix *retro* suggests the term *retrograde*, implying “backward-looking” and “contrary to the usual.” Retro may be considered an aspect of postmodernism because of its interest in historical revivals, yet it paraphrases modern design from the decades between the wars rather than the Greco-Roman and Renaissance motifs employed by many architects. The term *vernacular design* refers to artistic and technical expression broadly characteristic of a locale or historical period; it closely relates to retro design. Vernacular design is the paraphrasing of earlier commonplace graphic forms, such as baseball cards, matchbook covers, and unskilled commercial illustrations and printing from past decades.

The New York approach to retro began with a small number of designers, including Paula Scher (b. 1948), Louise Fili (b. 1951), and Carin Goldberg (b. 1953). They rediscovered earlier twentieth-century graphics, ranging from the turn-of-the-century Vienna Secession to modernist but decorative European typefaces popular during the two decades between the world wars. Their approach to space, color, and texture is often personal and original. Unorthodox attitudes about the accepted rules and regulations of design and typography permit them to take risks and experiment by exuberantly mixing fonts, using extreme letterspacing, and printing type in subtle color-on-color combinations. They are, however, typographic precisionists seeking a sublime level of visual organization. In many of their designs, typography does not play a role secondary to illustration and photography but moves to center stage to become figurative, animated, and expressive. The self-consciously eclectic aspects of retro continue a trait of New York design: Scher credits Seymour Chwast of Push Pin Studios and his use of Victorian, art nouveau, and art deco forms as an important inspiration; Fili worked with Herb Lubalin, who often called upon the extravagance of Victorian and art nouveau typographic themes. Scher and Fili moved New York’s tradition of historicism forward into the 1920s and 1930s.

Paula Scher, an outspoken designer with an ironic sense of humor, worked for CBS Records during the 1970s, when music graphics were characterized by generous budgets, elaborate photography and illustrations, and opportunities to experiment. The highly successful recording industry crashed in 1978 as inflation, skyrocketing production costs, and slumping sales took a powerful toll. By 1979, tight budgets often forced Scher to develop typographic solutions based on imagination, art-and design-history sources, and her fascination with obscure and little-used typefaces. Art deco, Russian constructivism, and outmoded typefaces were incorporated into her work.

Russian constructivism provided important typographic inspiration ([Fig. 22-34](#)). Scher did not copy the earlier constructivist style but used its vocabulary of forms and form relationships, reinventing and combining them in unexpected ways. Her use of color and space are different; the floating weightlessness of Russian constructivism is replaced by a dense packing of forms in space with the weight and vigor of old wood-type posters. After Scher formed the Koppel & Scher studio in partnership with Terry Koppel (b. 1950) in 1984, their “Great Beginnings” booklet ([Fig. 22-35](#)) announced their new partnership with period typographic interpretations of the first paragraphs of great novels. Retro designs became a national phenomenon in 1985 after Scher designed the first of two folios for a paper manufacturer, presenting twenty-two complete fonts of “an eclectic collection of eccentric and decorative type,” including such anomalies as the 1911 decorative script Phyllis, the playful 1925 Greco Rosart (renamed Greco Deco by Scher), and the quirky, thick-and-thin sans-serif Trio. Designers suddenly had access to complete fonts of eccentric 1920s and 1930s typefaces whose availability had vanished with hand-set metal type. The close paraphrasing of resources has been a controversial aspect of some retro designs ([Fig. 22-36](#)).

Retro thrived in book-jacket design. The work of Louise Fili, who developed a deep love of typography while working in her college’s type shop, is highly personal and intuitive. After working for Herb Lubalin and art-directing Pantheon Books from 1978 to 1989, she launched her own studio. Her early work evidenced Lubalin’s influence and then grew in power and originality from this starting point. Fili routinely vacationed in Europe each summer after the annual crunch of producing cover designs for Pantheon’s huge fall list, and her travels inspired the development of an original approach to American book-jacket design. Eccentric letterforms on signs at little Italian seashore resorts built between the world wars fascinated her, as did graphics from the same era found in French and Italian flea markets and used-book stalls. These vernacular graphics incorporated textured backgrounds, silhouetted photographs, and modernistic sans-serif typefaces with decorative elements or exaggerated proportions. After World War II, design sensibilities shifted, and these typestyles and techniques fell into disuse. When typography converted from metal to photographic methods in the 1960s and 1970s, the outmoded faces were not converted to the new processes. Fili responded to them with fresh eyes and began to introduce them into her work.

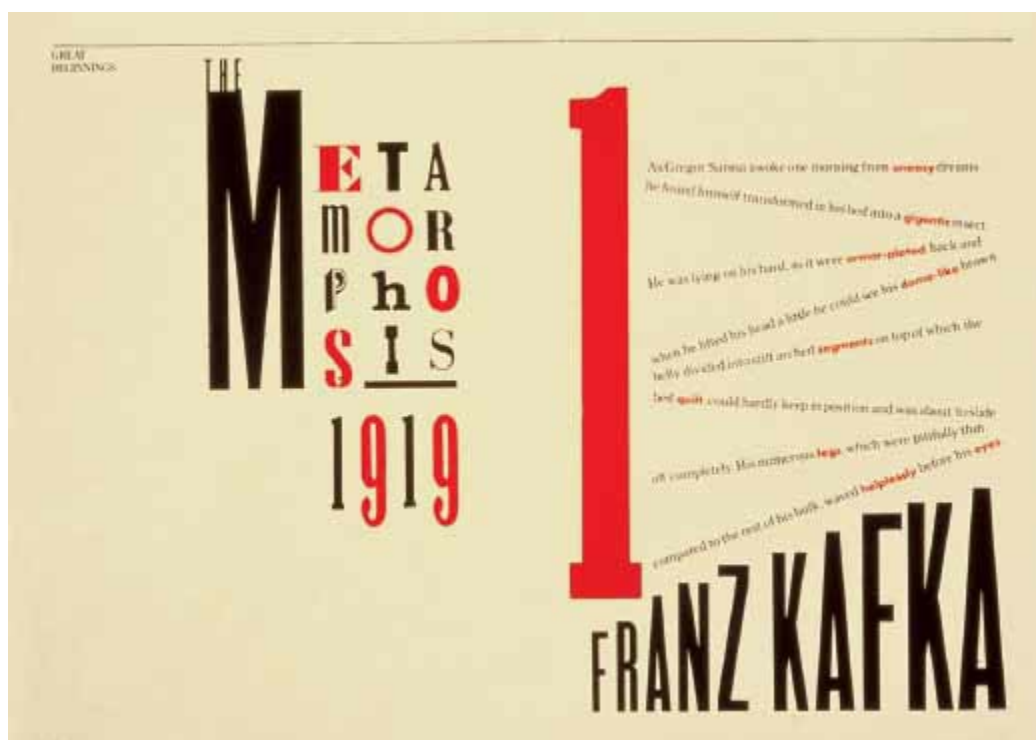


**22-33.** Michael Cronan and Shannon Terry, Beethoven Festival poster, 1983. Beethoven's passion is signaled by the corresponding forms of flame and hair. 93 × 57 cm



**22-34.** Paula Scher, poster for CBS records, 1979. The synthesis of contradictory sources of inspiration, in this case Russian constructivism and nineteenth-century wood-type posters, is often a springboard to innovation. 117

× 76 cm



**22-35.** Paula Scher, “Great Beginnings” spread for Koppel & Scher promotional booklet, 1984. Typographic ideas paraphrasing Russian constructivism, futurism, and Dada are freely combined and reinvented. 21.6 × 30.5 cm



**22-36.** Paula Scher, Swatch Watch poster, 1985. A year after Herbert Matter’s death, one of his most famous posters from the 1930s (see Fig. 16-61) is unabashedly parodied for Swatch, the Swiss watch manufacturer. 117 × 76 cm





**22-37.** Louise Fili, book cover for *The Lover*, by Marguerite Duras, 1985. In this art-deco inspired design, a delicately vignetted photograph is used with lettering that seems to cast soft shadows. 20.2 × 13 cm





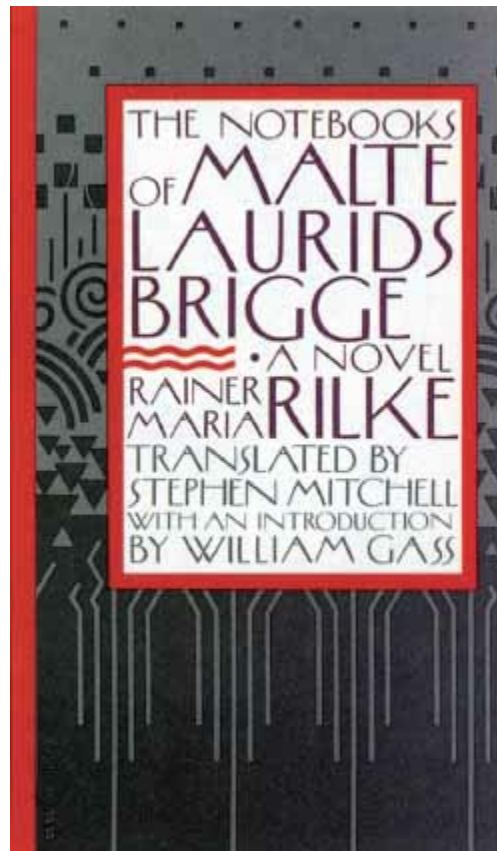
**22-38.** Carin Goldberg (designer) and Frank Metz (art director), book cover for *The Sonnets of Orpheus*, by Rainer Maria Rilke, 1987. Design motifs and sans-serif lettering constrained by black rectangles were inspired by the Vienna Workshops. 24 × 13.6 cm



**22-39.** Carin Goldberg (designer) and Gene Greif (illustrator), book cover for *When Water Comes Together with Other Water*, by Raymond Carver, 1987. Wavy ornaments signifying water were added to the Eagle typeface. 20.2 × 13 cm

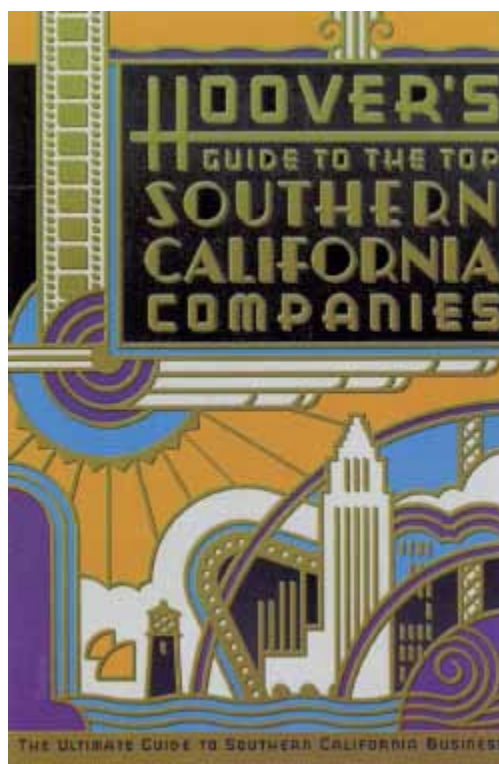


**22-40.** Lorraine Louie (designer) and Susan Mitchell (art director), cover for the *Quarterly*, 1987. For this series Louie invented a vast inventory of colorful shapes organized with an unerring sense of balance. 20.2 × 13 cm



**22-41.** Daniel Pelavin (designer) and Judith Loeser (art director), book cover

for *The Notebooks of Malte Laurids Brigge: A Novel*, by Rainer Maria Rilke, 1985. The lettering was inspired by a Gustav Klimt poster (see Fig. 12-9). 20.2 × 13 cm



**22-42.** Daniel Pelavin (designer), book cover for *Hoover's Guide to the Top Southern California Companies*, 1996. A tightly composed linear structure presents symbolic iconography with planes of color evoking the feeling of cloisonné. 22.7 × 15.2 cm

Fili's work is elegant and refined, possessing great subtlety and even softness. Seeking the right graphic resonance for each book, she searches for the appropriate typeface, color scheme, and imagery by producing volumes of tissue layouts. Although the death of hand-set metal typography made many old typefaces unavailable, Fili works around this problem and uses now-forgotten faces—such as Iris, a condensed sans serif with thin horizontal strokes, and Electra Seminegra, a bold geometric sans-serif face with inverted triangles for the crossbar of the capital A—by restoring letterforms from old printed specimens and commissioning hand-lettering of the missing letters or even an entire title. In Fili's book covers, color and imagery resonate with the essence and spirit of the literature, almost as though she has developed a sixth sense for interpreting the author's work (Fig. 22-37).

Carin Goldberg developed a fine-tuned reverence for type as an assistant to Lou Dorfsman at CBS in the 1970s, where every type proof entering the offices was hand-altered and improved. She then worked at CBS Records under Paula Scher, whose curiosity, reverence for design history, and attitude toward her work were vital influences. When Goldberg opened a design office she focused on book jackets because her primary interest was in single-surface, poster-like areas. She describes her work as being 90 percent intuition and acknowledges

the influence of early modernist designers, especially A. M. Cassandre. Goldberg's early experience as a painter informs her attitude toward space, as does an architectural orientation inspired by classes she shared with architecture students in school and by the location of her studio adjacent to her husband's architectural office. She says she "paints with [her] T-square"—functioning as a typographic precisionist with a painterly orientation. This explains the personal attitude that underlies her work, transcending her myriad and eclectic sources (Figs. [22-38](#) and [22-39](#)).

Lorraine Louie (b. 1955) and Daniel Pelavin (b. 1948) embraced the general resonance of the retro approach. Shape, spatial composition, and color are primary vehicles in Louie's work. A series for the literary journal the *Quarterly* ([Fig. 22-40](#)) uses a large Q as a sign for the publication. Colorful geometric shapes balanced within the space energize each issue. Pelavin dates his affinities for 1930s and 1940s work to pre–World War II “late moderne” architecture and furniture from his college days in Michigan. High school industrial arts and drafting classes helped him develop formidable lettering skills. Pelavin draws inspiration from Gustav Klimt, the Vienna Workshops ([Fig. 22-41](#)), and streamlined art deco forms. He combines a reductive abstraction with precise mechanistic forms ([Fig. 22-42](#)).

When Scher and Fili created their first designs in what later became known as the retro idiom, many veteran designers, raised on formal purity and typographic refinement, were appalled to see the return of these exiled letterforms and eccentric spatial organizations. But retro, like new-wave typography in the late 1970s and early 1980s, refused to go away, and more and more designers and clients responded to its energy and fresh approach. It crept into the design vocabulary as designers dared to use such eccentric typefaces as Empire, Bernhard Fashion, and Huxley. Precise spacing, scale relationships, and color combinations give the best retro designs their remarkable vitality.

Other original voices explored reinvention of historical models quite differently from the New York designers. At the Duffy Design Group in Minneapolis, Minnesota, Joe Duffy (b. 1949) and Charles S. Anderson (b. 1958) designed nostalgic revivals of vernacular and modernistic graphic arts from the first half of the century. Historical graphic resources as diverse as Aztec ornaments and Ouija boards were plumbed for their form and color. Anderson recalls growing up in the small town of Boone, Iowa, and being impressed by old graphics from the 1940s that had never been thrown away. The walls of an old print shop in town were covered with graphics from an earlier era, and a retired artist who had created ubiquitous clip art as a newspaper illustrator made an indelible impression on the designer. Inspiration came from humble, coarsely printed spot drawings on old matchbook covers and newspaper ads; the warmth of traditional typefaces and nineteenth-century woodcuts applied to grocery-store packaging ([Fig. 22-43](#)); decorative emblematic labels; and trademarks recalling postage stamps, official seals, and pictorial trademarks of an earlier time. The power of graphic design was demonstrated by the Classico spaghetti sauce labels, when sales of this product, packaged in old-style mason jars with ornately illustrated and designed labels, soared to ninety-two million dollars within two years in spite of a limited advertising budget.

In 1989, Anderson left the Duffy Design Group and opened the Charles S. Anderson Design Company. He declared his intent to give images or messages “a tangible and inherent artistic value. We see a new modernism evolving. One not based on sterile minimalism and an absence of humanity, but one that is rich in cultural vocabulary and personal expression.” The firm’s work reflects a genuine enchantment with textural properties, as enlarged details from cheap printing, such as comic books, and overall patterns based on spot illustrations find their way into designs. A subsidiary company, the CSA Archive, was formed to manufacture publications and other products. These ranged from a set of watches with whimsical illustrated faces to a massive collection of historical and original line illustrations ([Fig. 22-44](#)).

In London, one of the more original visions of the 1980s emerged as Neville Brody (b. 1957) designed graphics and album covers for rock music and art-directed English magazines, including the *Face* and *Arena*. Although Brody has been influenced by the geometric forms of the Russian constructivist artists, especially Rodchenko, and by Dada’s experimental attitudes and rejection of the canons of the ruling establishment, it would misrepresent his philosophy and values to label him a retro designer reinventing past styles. As an art student at the London College of Printing in the late 1970s, Brody wondered if “within mass communications, the human had been lost completely.” While confronting the decision whether to pursue fine art or graphic design, Brody recalls asking: “Why can’t you take a painterly approach within the printed medium? I wanted to make people more aware rather than less aware, and with the design that I had started to do, I followed the idea of design to reveal, not to conceal.” Brody’s work evolved from an effort to discover an intuitive yet logical approach to design, expressing a personal vision that could have meaning to his audience.

Brody has stated that he never learned the rules of correct typography, which left him free to invent working methods and spatial configurations. His typographic configurations project an absolute emblematic authority that evokes heraldry and military emblems ([Fig. 22-45](#)). He designed a series of geometric sans-serif typefaces for the *Face*, bringing a strong graphic image to the magazine. Headlines became objects, with each carefully crafted to express content. Brody viewed the magazine as a multidimensional object existing in time and space and maintaining continuity from issue to issue. This continuity was explored when graphic elements such as the contents page logo were deconstructed into abstract glyphs over several months ([Fig. 22-46](#)). Brody’s ability to load a layout with levels of meaning is seen in the opening spread of an interview with Andy Warhol ([Fig. 22-47](#)): The repeated photograph echoes Warhol’s use of repeated images; the large *W* is actually the *M* from a feature on the popular singer Madonna from the month before, turned upside down and bringing a small portion of a photograph and part of a headline with it, paraphrasing Warhol’s use of existing graphic material. The oval within a circle and the cross above it refer to the sexuality of Warhol’s life and work.

Seldom have a designer’s hard-won accomplishments been as plagiarized as Brody’s distinctive work was in the late 1980s. As clones of his typefaces and emblematic logo designs appeared all around the world, Brody designed a new quarterly magazine, *Arena*, using the clean, informational attributes of

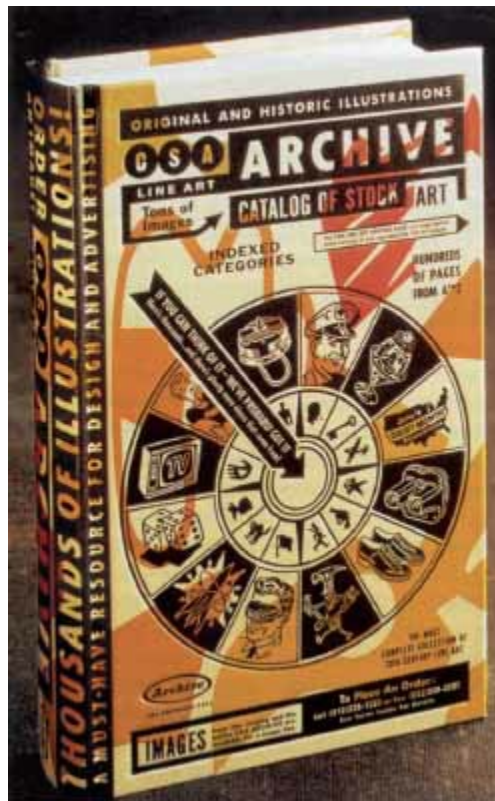


Helvetica type in dynamic ways. Large scale, strong value contrasts, and clear, simple layouts characterize his art direction of this publication.

The major thrust of postmodern graphic design is a spirit of liberation, a freedom to be intuitive and personal, and a willingness to go against the modern design so dominant through much of the twentieth century. Designers felt free to respond positively to vernacular and historic forms and to incorporate these into their work. An atmosphere of inclusion and expanding possibilities enabled many designers to experiment with highly personal, even eccentric, ideas. From the mid-1980s onward, designers became increasingly fascinated with the potential of computer-assisted design, not only as an efficient production tool but also as a potent catalyst for innovation. The unfolding strands of postmodern design became intertwined with electronic capabilities.



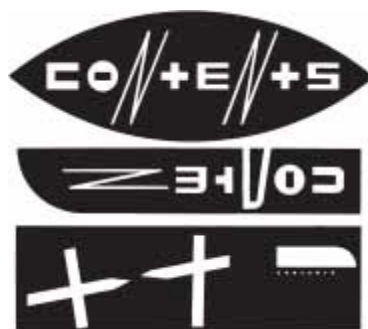
**22-43.** Charles S. Anderson (designer and illustrator) and Lynn Schulte (illustrator), label designs for Classico pasta sauce, 1985. Duffy Design Group countered the garish color and strident typography of many mass-marketed grocery packages with subtle color and elegant typography.



**22-44.** Charles S. Anderson Design Co., cover for *CSA Archive Catalog of Stock Art*, 1995. The heaviness of bold black type and illustration are tempered by an underlay of abstract shapes in three warm colors. 20.2 × 13 cm



**22-45.** Neville Brody, record album cover design for the band Parliament, 1985. Hand-lettered words are executed with a mechanistic and mathematical perfection. 31.5 × 31.5 cm



**22-46.** Neville Brody, contents page logos from the *Face*, nos. 49, 52, and 55, 1984. Over eight or nine issues, the word *contents* was deconstructed from a readable word into abstract marks as Brody investigated an organic process of change and the role of visual coding in the editorial environment.



**22-47.** Neville Brody, editorial pages for the *Face*, no. 59, March 1985. Type and image become objects composed against each other to achieve a dynamic whole.  
30.2 × 46.4 cm

## 23 National Visions within a Global Dialogue



Ikko Tanaka, “Nihon Buyo,” poster, 1981.

Ikko Tanaka, “Nihon Buyo,” poster, 1981. In 1966, the German graphic designer Olaf Leu (b. 1936) wrote that German design no longer had any national attributes. He observed that while some might favor this development, many others regretted it. At the time of Leu’s writing, the purist geometry of the International Typographic Style and the unbridled freedom of American design were harmoniously coexisting as important influences on both German design and design activity around the globe. A period of international dialogue was beginning.

In the same way that events in China and the Middle East may directly affect Europe, the Americas, and Japan, conceptual innovation and visual invention in one part of the world may spread rapidly to another. As one government’s

foreign policy can have both local and global consequences, conceptual innovation and visual invention beginning locally may have a global reach that is rapid, powerful, and direct.

Today, an international culture embracing fine arts, performing arts, and design spans national boundaries, extending from rich design metropolises to every corner of the globe. This growth has been spurred by a compounding of factors, including graphic arts technology—which makes professional typography and printing possible in small cities and developing countries—and the exponential growth of graphic design education.

During the 1980s and 1990s the rapid development of electronic and computer technology began to change the processes and appearance of design. Overnight express mail, fax machines, the Internet, electronic mail, global televisual communications such as the continuous Cable News Network (CNN), and direct-dial international long-distance telephone service all served to further shrink the human community into Marshall McLuhan's "global village." The advanced technology of the late twentieth and early twenty-first centuries created a cultural milieu of simultaneity—ancient and modern cultures, Eastern and Western thought, handicraft and industrial production—until past, present, and future blurred into a continuum of information and visual form. This complex world of cultural and visual diversity has created an environment in which a global dialogue coexists with national visions, resulting in an explosive and pluralistic era for graphic design. The many countries and regions where designers have developed a unique national posture for design include the United Kingdom, Asia, the Netherlands, the Iberian Peninsula, the Americas, and the Middle East.



## Pentagram, the formative years

The historical influence of the United Kingdom, a constitutional democracy uniting England, Northern Ireland, Scotland, and Wales, has transcended its size. Under Queen Elizabeth I (1533-1603), England became a major naval power and started its vast colonial empire, spreading English social customs and language around the globe. This international influence continues today.

In post-World War II England, graphic design was characterized by an international culture that embraced the fine and performing arts. Both the purist modernism of Switzerland and the graphic expressionism of New York were assimilated, but outstanding English designers succeeded in making significant contributions to international dialogue while avoiding becoming tied to those movements that influenced them. After the trauma of the war, Herbert Spencer (1922-2002) became an important voice in renewing British graphic design through his writing, teaching, and graphic design practice. Spencer's understanding of modern art and design was translated into a rare typographic sensitivity and structural vitality. As editor and designer of the journal *Typographica* and author of *Pioneers of Modern Typography*, an influential 1969 book that informed the postwar generation about the accomplishments of earlier twentieth-century designers, Spencer helped stimulate the worldwide dialogue.

A design partnership that formed in 1962 became an early locus of British design. Alan Fletcher (1931-2006), Colin Forbes (b. 1928), and Bob Gill (b. 1931) launched a studio that carried their names. In 1965, after Gill left the partnership and architect Theo Crosby (1925-94) joined the firm, the name was changed to Crosby, Fletcher, Forbes. Exhibition design, historic conservation, and industrial design were added to the firm's activities. As additional partners were added, the name of the studio was changed to Pentagram. Continued growth would make this five-pronged name obsolete, for by 1996 Pentagram had seventeen partners and 148 employees in its offices in London, Hong Kong, New York, San Francisco, and Austin, Texas.

Intelligence and a talent for developing design solutions suited to the needs of the problem were the hallmarks of Pentagram design during its formative years in London. Asked to design a cover for a magazine containing an article about their work, the designers mailed a parcel from London to Zurich with a request for its return unopened. A color photograph documenting its journey through the postal system became the cover design ([Fig. 23-1](#)). British wit and a willingness to try the unexpected were combined with a thorough evaluation of the communications problem and the specific nature of the environmental conditions under which the design was to appear. This summarizes the essence of the Pentagram approach to graphic design.

In the best English tradition, Pentagram's partners combined a sense of the contemporary ([Figs. 23-2](#) and [23-3](#)) with a strong understanding of history. The firm's earlier design solutions range from clean geometric forms in corporate identity systems to a warm historicism in packaging design and

graphics for smaller clients. Conceptual, visual, and often imbued with expressive humor, Pentagram's graphic design work enabled Britain to establish an international presence in the field just as it had at the turn of the twentieth century and in the years after World War I. Pentagram's expansion into other countries and continents is a testament to the organizational skills and creativity of the original partners.

## Recent British graphic design

With its constantly changing consumer market and ever-expanding multicultural population, London is often characterized as transitory and enigmatic. Herein lies a visual culture embracing new media and the development of computer technology through a multitude of emerging design studios offering different approaches to visual problem solving. Many London graphic design studios embrace contemporary fine art that is eclectic and connected to ephemeral pop culture. Many also draw inspiration from traditional graphic design.

As a young designer with a passion for independent rock music, Vaughan Oliver (b. 1957) collaborated with Ivo Watts-Russell (b. 1954), the founder of the 4AD Records label. Employed by Watts-Russell's South London company, Oliver created a remarkable series of record covers and promotional print collateral for well-known musical groups such as the Cocteau Twins, This Mortal Coil, the Pixies, Bush, and Lush. Motivated by his intense bond with music, he committed himself to high standards, bold exploration, and the imaginative use of found imagery. Oliver has often worked with the photographer Nigel Grierson in a partnership called 23 Envelope, and he more recently collaborated with Chris Bigg (b. 1962), producing graphic design for such clients as Microsoft, Sony, the BBC, JP Morgan Private Bank, the Victoria and Albert Museum, Harrods, Virgin, Warner Bros., and Raygun Publishing ([Fig. 23-4](#)).

Other recent British designers include Michael Johnson (b. 1964), who got his start at Wolf Olins in the 1980s. After a short time working in Australia and Japan as an art director, he returned to London and set up his own graphic design studio. His work is witty and clever, using wordplay and strong visual puns as a communication strategy ([Fig. 23-5](#)). Why Not Associates was established by Andrew Altmann (b. 1962), David Ellis (b. 1962), and Howard Greenhalgh (b. 1963) in 1987. This multidisciplinary, experimental London-based design company has worked on diverse projects, including postage stamps, corporate identity, exhibition design, environmental design, television titles, and motion graphics. Clients include the typography magazine *U&lc*, the Royal College of Art, the Kobe Fashion Museum in Japan, Armani, Nike, Saab, and First Direct ([Fig. 23-6](#)).

Pentagram's philosophy continues to be based on the concept of a mutual interdisciplinary design practice and an intuitive exchange among partners. The London office hosts public events such as lectures and exhibitions in its Notting Hill gallery. Pentagram has diversified with the addition of architect Lorenzo Apicella (b. 1957), book designer Angus Hyland (b. 1963) ([Fig. 23-7](#)), and *Colors* magazine creative director Fernando Gutiérrez (b. 1963). Other notable members of the London office include David Hillman (b. 1943) ([Fig. 23-8](#)), who was previously commissioned to design the French daily newspaper *Le Matin de Paris*; John McConnell (b. 1939), whose previous clients include the leading 1960s boutique Biba; the distinguished product and package designer John Rushworth (b. 1958); and the industrial and vehicle designer Daniel Weil (b.

1953), whose work can be found in the collections of the Victoria and Albert Museum and the Museum of Modern Art in New York.



**23-1.** Alan Fletcher, Colin Forbes, and Bob Gill, cover for *Graphis*, 1965. The record of a parcel's international journey carrying Pentagram work to the magazine also became the package carrying *Graphis* to its readers. 30 × 23.5 cm



**23-2.** Colin Forbes, symbol for the Zinc Development Association Die Casting Conference, 1966. Pentagram solutions seem to appear magically from the content. The opportunity to render the year in male and female components of a die-casting mold occurs only once each decade.

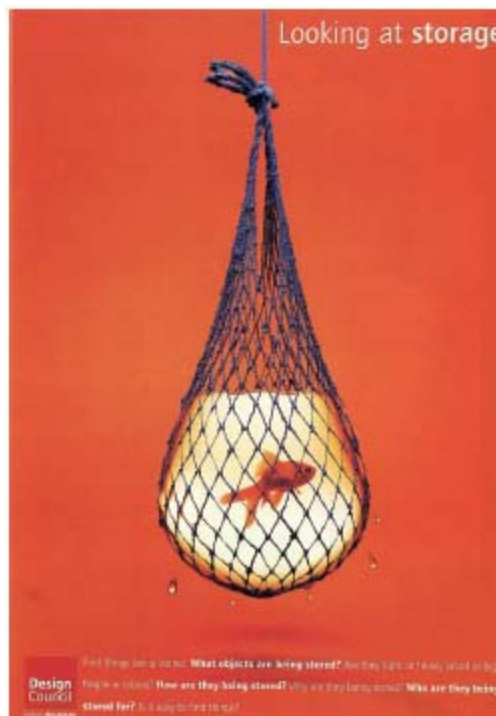


**23-3.** Alan Fletcher, Victoria and Albert Museum logo, 1989. In 1996 Fletcher discussed the V&A logo in *Beware Wet Paint*: “The already classic symbol for the Victoria & Albert Museum (designed in 1989) is in a typeface originally designed by Giambattista Bodoni. The problem centered on endowing the three characters with a single personality. The solution was to divide and remove half

of one letter, and add and insert an ampersand to reinstate the missing crossbar.”

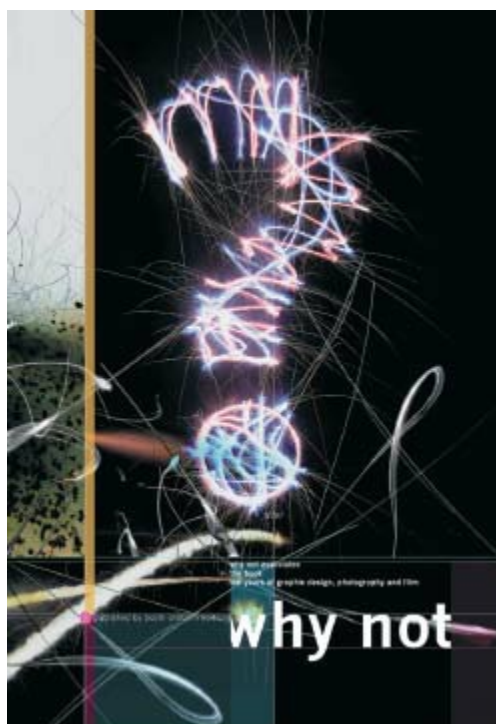


**23-4.** Vaughan Oliver, Central St. Martin’s Fashion Show invitation, 2004. 20 × 13 cm



**23-5.** Michael Johnson, “Design Decisions,” poster, 1996. One of a series of posters created for Britain’s Design Council. They were intended to be displayed in schools to spur children’s interest in the design process by using beautifully “wrong” images. 100 × 69 cm





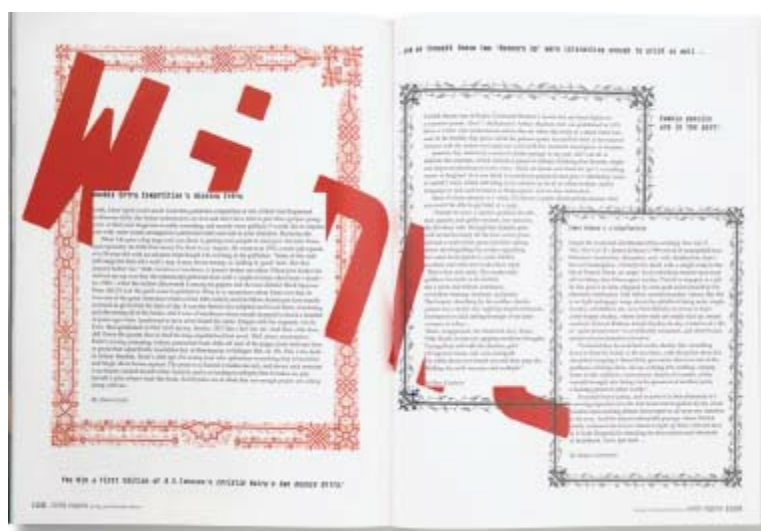
**23-6.** Why Not Associates, book cover, 1998. The name of the creative firm is implied by a question mark drawn with light. 29 × 24.1 cm



**23-7.** Angus Hyland, spread from *Grafik* magazine, 2009. The spread visually interprets a series of essays on typographic forms. 30.8 × 24.4 cm



**23-8.** David Hillman, Millennium Stamps series for the Royal Mail, United Kingdom, 1999.



**23-9.** Vince Frost, spread for *Zembla* magazine, vol. 10, no. 3, spring 2004. 29.7 × 22.9 cm



**23-10.** Siobahn Keaney, Royal Mail Yearpack for the Royal Mail, London, 2002. This folder features special-edition stamps from 2002. 31.5 × 67.5 cm

With offices in Sydney, Australia, and London, England, Vince Frost (b. 1964) solves graphic design problems through his close collaboration with photographers, illustrators, and writers. This association is exemplified in the design and editing of the literary magazine *Zembla*. Although it ceased publication in 2005, *Zembla* represented a new era in magazine design by fusing writing, photography, illustration, and expressive typography in a manner that challenged all previous mores ([Fig. 23-9](#)).

A graduate of the London College of Printing, Siobhan Keaney (b. 1959) creates work that is both independent and experimental. Her self-described “maverick” stance and “non-mainstream” approach is evident in her work for many important commercial and cultural clients, including the Royal Mail, London ([Fig. 23-10](#)). Her carefully structured yet seemingly spontaneous designs are recognized worldwide; she has exhibited and lectured widely throughout North America, Europe, the Near East, and Asia. Her designs are part of the permanent collection of the Twentieth Century Gallery at the Victoria and Albert

Museum, and she is one of forty European designers and architects to have work featured at the Design Centre in Osaka, Japan. Keaney has also held academic appointments at some of the United Kingdom's leading design programs, including the University of Brighton and the Royal College of Art, London.



## The rise of Japanese design

Eighty percent of the island nation of Japan consists of rugged, uninhabitable mountains, and both food and fuel have to be imported. Japan remained an isolated and feudal society until the middle of the nineteenth century. The country's rapid industrial development over the course of the twentieth century, particularly during the decades after World War II, is a major testament to the will and energy of the Japanese people. During the postwar period technological leadership and an awareness of Western social patterns and lifestyles raised philosophical issues for Japanese graphic designers as they sought to maintain national traditions while simultaneously incorporating international influences. The tree-planting poster ([Fig. 23-11](#)) by Ryuichi Yamashiro (1920-97) demonstrates just how successfully this could be accomplished, as Eastern calligraphy and spatial concerns unite with a Western communications concept.

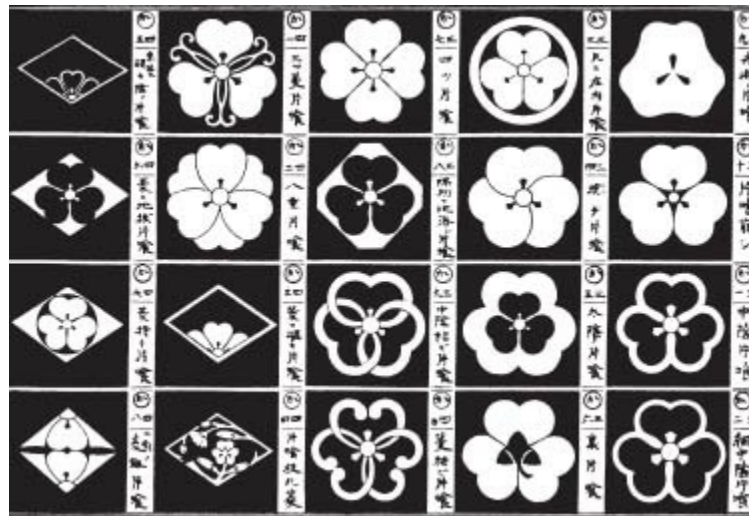
European constructivism is a major resource for Japanese design. However, the systematic organization and strong theoretical foundation of constructivism is tempered by a traditional Japanese inclination toward intuitive problem solving and a heritage of simplified emblematic form. Japanese designers more often use central placement and organize space around a median axis, reflecting the compositional traditions of many Japanese arts and crafts, rather than employing the relational asymmetrical balance of European constructivism. An important inspiration for Japanese graphic designers is the traditional family symbol or crest, the *mon* ([Fig. 23-12](#)), which has been used for a thousand years. A *mon* is a simplified design of flowers, birds, animals, plants, or household objects contained in a circle, which was applied to belongings and clothing.



**23-11.** Ryuichi Yamashiro, poster for a tree-planting campaign, 1961. The Japanese characters for *tree*, *grove*, and *forest* are repeated to form a forest.



104.1 × 73.6 cm



**23-12.** Japanese traditional crests and much postwar Japanese graphic design share direct frontal presentation of simplified images, symmetrical composition, and a refined use of line and space.

Yusaku Kamekura (1915-97) was apprenticed to an architect and then worked as art director for several Japanese cultural magazines from 1937 until 1948. During the postwar recovery period Kamekura emerged as an influential design leader who earned the reverential name “Boss” in Japanese design circles. Under his leadership, Japanese graphic designers dispelled the widely held belief that visual communications must be hand-drawn. The notion of applied arts being inferior to fine art also weakened as Japanese designers established their professional status.

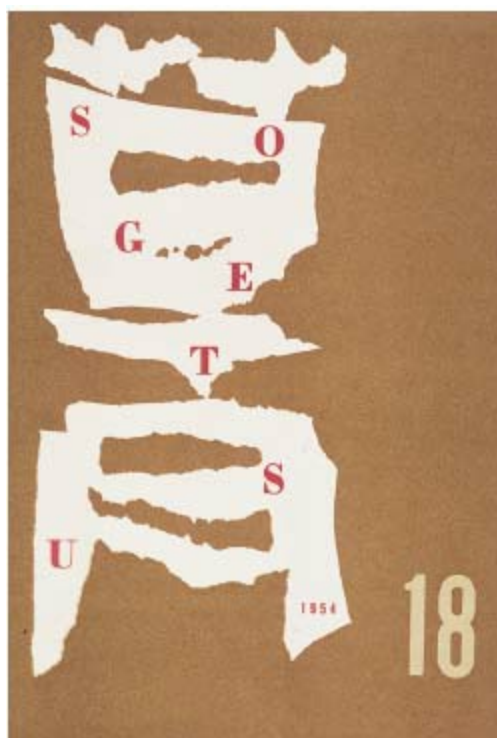
Kamekura charted the course of this new Japanese movement through the vitality and strength of his creative work; his leadership in founding the Japan Advertising Art Club, bringing professionalism and focus to the new discipline; and his role with the Japan Design Center, newly established in 1960. As managing director of this organization, Kamekura brought leading graphic designers together with industry.

Technical discipline, a thorough understanding of printing techniques, and careful construction of visual elements characterize Kamekura’s work (Fig. 23-13). The logo and posters he created for the 1964 Olympics in Tokyo received international acclaim and established Japan as a center of creative design (Fig. 23-14). Kamekura’s works are conspicuously modern yet often evoke the poetic traditions of Japanese art. Through the emblematic simplicity of his constructivist geometry and international style–inspired typography (Fig. 23-15), all parts are unified into an expressive whole.

An imaginative approach to photographic design was developed by Tadashi Masuda (b. 1922). His growing involvement in the use of photographic illustration to solve graphic design problems, combined with his interest in collaborative and team design, culminated in the establishment of the Tadashi Masuda Design Institute in 1958. Many art directors and graphic designers view photographers and illustrators as subcontractors on call to give form to the

designer's concepts. In Tadashi's collaborative team approach, unexpected solutions and new ways of seeing things emerged. Type placement on, above, or below the photograph is done with great sensitivity. A favored layout approach uses a structure of fine, ruled lines as a vessel to contain the typographic information. Color is used very effectively: brightly colored backgrounds are sometimes juxtaposed with objects of contrasting hue, and a consistent color cast is often used to unify an image. Focal points such as the rich blue paper wrapping the printing plates on a *Brain* magazine cover (Fig. 23-16) are examples of the technique of using one intense color in an otherwise muted photograph.

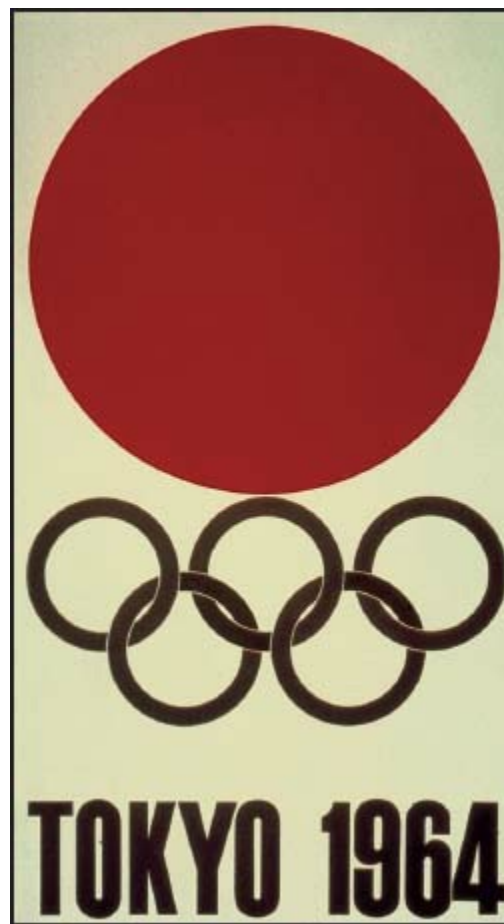
As Japanese design evolved, the constructivist impulse was developed by original thinkers who combined personal visions with the universal harmony of geometric form. Kazumasa Nagai (b. 1929), a sculpture major at the Tokyo University of Fine Arts and Music, turned to graphic design after graduating in 1951. His oeuvre might be considered ongoing research into linear form and the properties of line as a graphic medium for spatial modulation. His explorations of the nature of line through fine-art drawings and prints are the wellspring for his posters, abstract trademarks, and advertisements. The technical perfection of his designs and their printed production is formidable. His poster for a Paris exhibition of works by twelve Japanese graphic designers, *Tradition et Nouvelles Techniques* (Tradition and New Techniques) (Fig. 23-17), creates a universe of geometric forms evoking planets and energy forces moving in space.



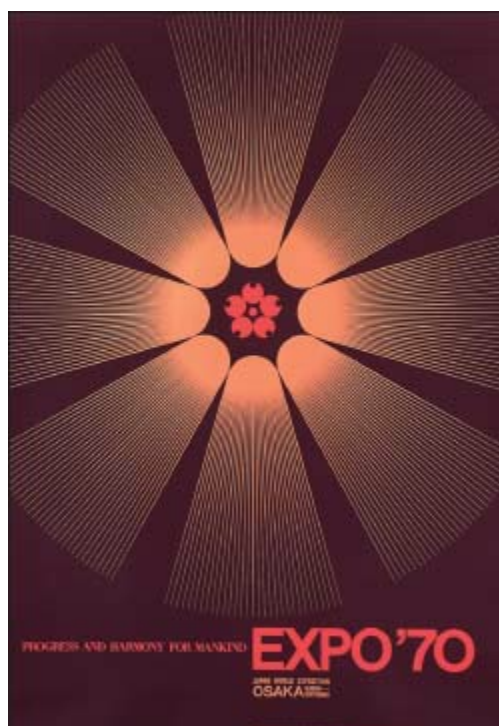
**23-13.** Yusaku Kamekura, booklet cover, 1954. Torn paper Japanese characters and Bodoni letterforms spell the same word, typifying Kamekura's synthesis of Asian and Western forms. Around the same time, the torn paper device was also being used by Willem Sandberg in the Netherlands. 21.8 × 15.8 cm

While Nagai bases his designs on line, Ikko Tanaka (1930– 2002) used plane

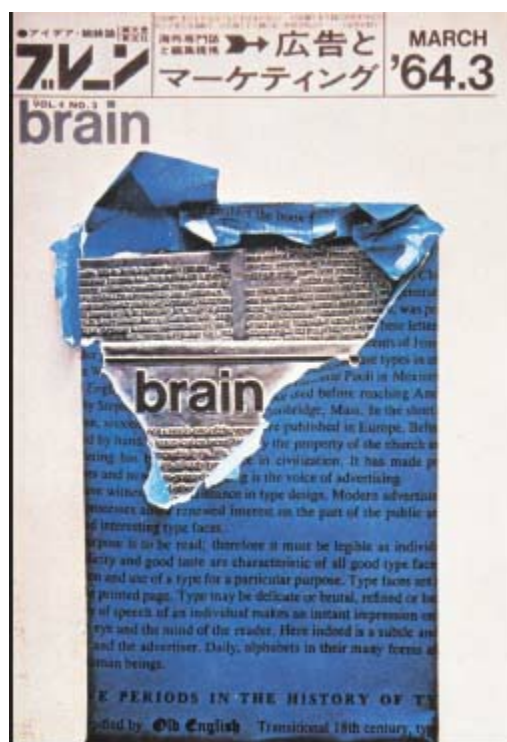
and shape as the nucleus for his work. Over the course of the 1950s, Tanaka assimilated many of the Bauhaus design traditions and then opened Tanaka Design Studio in 1963. A pluralistic designer, he explored many directions. Two underlying visual concepts in much of his work are grid structure and vibrant planes of color that explore warm/cool contrast, close-valued color, and analogous color ranges. Traditional Japanese motifs, including landscape ([Fig. 23-18](#)), Kanze Noh theater, calligraphy, masks, and woodblock prints, are reinvented in a modernist design idiom. In some of his most original works, color planes are arranged on a grid to signify abstracted and expressive portraits, as seen in his “Nihon Buyo” poster for the Asian Performing Arts Institute ([Fig. 23-19](#)). These visages have remarkable individual character and personality.



**23-14.** Yusaku Kamekura, Tokyo Olympics logo and poster, 1964. Three simple symbols—the red sun of the Japanese flag, the Olympic rings, and the words *Tokyo 1964*—combine into an immediate and compelling message. 102 × 55 cm



**23-15.** Yusaku Kamekura, poster of the Osaka World Exposition, 1970. The imagination of Japanese designers is constantly tested as they invent new sun images as part of the heritage of the Land of the Rising Sun. 103.5 × 72.7 cm



**23-16.** Tadashi Masuda (designer) and Doki Mitsuo (photographer), cover for *Brain* magazine, 1964. To illustrate an article on typography, metal printing plates are wrapped in typographic printed proofs that are torn to reveal their contents. 29.8 × 20.3 cm





**23-17.** Kazumasa Nagai, exhibition poster, 1984. An imaginary universe is created from colorful linear elements. 103 × 72.8 cm



**23-18.** Ikko Tanaka, poster for Senei Ikenobo's flower arrangement, 1974. The mountains and waves of traditional woodblock prints are evoked by a rhythmic sequence of blue and blue-green bands under a graduated tan sky. 103.5 × 72.7 cm





**23-19.** Ikko Tanaka, “Nihon Buyo,” poster, 1981. A traditional Japanese theatrical character is reinvented using the aesthetic forms of a later age. 103.5 × 72.7 cm



**23-20.** Takenobu Igarashi, trademark for Parco Part 3 department store, 1981. Letters assembled of geometric segments can be presented as a relief or as three-dimensional environmental signage.

Takenobu Igarashi (b. 1944) has created a paradigm for the blending of Eastern and Western ideas. After graduating from Tama Art University in 1968, Igarashi earned a graduate degree from the University of California, Los Angeles. Upon returning to Japan, he found design firms and corporations unreceptive to a designer who had spent time abroad, so he opened his own design office in 1970. Much of Igarashi Studio's work is in trademark, corporate identity, environmental, and product design. By 1976 Igarashi's experiments with alphabets drawn on isometric grids were attracting clients and international recognition. The isometric alphabets have evolved into three-dimensional alphabetic sculptures that Igarashi calls architectural alphabets. These have been applied to signage as part of visual identity programs ([Fig. 23-20](#)). Igarashi achieves unexpected variety in his isometric alphabets. The dynamic letters of his Expo '85 poster ([Fig. 23-21](#)) become a metaphor for the materials and processes of the built environment. In 1983, Igarashi began the ten-year project of designing the Igarashi Poster Calendar, starting with five years for the Museum of Modern Art in New York and then continuing with five more for the Alphabet Gallery in Tokyo. As shown in the 1990 calendar ([Fig. 23-22](#)), each

month has a different design theme and each number is a unique drawing.

Igarashi says 95 percent of his designs are based on a grid system. His work is composed from elemental forms: the dot, the smallest component of perception; lines, which define positions and create boundaries between planes; grids, whose  $x$  and  $y$  axes bring mathematical order to his work; surfaces, which can be visual and tactile; flat or dimensional planes; and the basic geometric forms of circle, triangle, and square. Igarashi's best works achieve boundlessness (Fig. 23-23), an expansive power created by color, texture, and ambiguity.

The work of Tadanori Yokoo (b. 1936) replaces the order and logic of constructivism with the restless vitality of Dada and a fascination with mass media, popular art, and comic books. During the mid-1960s Yokoo used the comic-book technique of black line drawing as a vessel to contain flat areas of photomechanical color. He often collaged photographic elements into the designs and translated traditional Japanese images into the pop art idiom (Fig. 23-24). During the late 1960s and into the 1970s Yokoo's design vocabulary and range of art and printing techniques became increasingly uninhibited. The "Sixth International Biennial Exhibition of Prints in Tokyo" poster (Fig. 23-25) combines a variety of techniques: a halftone group portrait in pink; a sky with an airbrushed brown band across the top and a red band at the horizon; calligraphic writing on vertical bands, a figure towering over a lighthouse on a bank across water. During the 1970s and 1980s Yokoo's work often moved toward unexpected and even mystical images (Fig. 23-26). Yokoo expresses the passions and curiosity of a Japanese generation that grew up with American popular culture and electronic media—television, movies, radio, and records. Accordingly, shifting values and a rejection of tradition find symbolic expression in Yokoo's uninhibited graphics, gaining him a cult reputation.

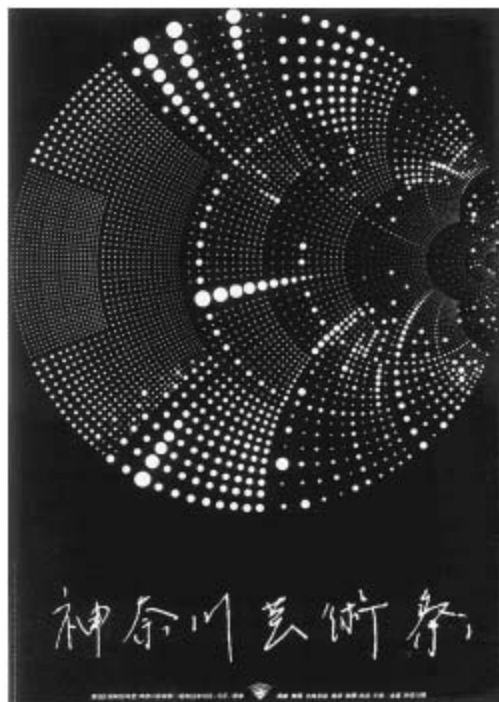


**23-21.** Takenobu Igarashi, poster for Expo '85, 1982. Designed a few years

before Expo '85, this poster for an international housing exposition is signified by exploded structural forms. 102.9 × 72.8 cm



**23-22.** Takenobu Igarashi, poster calendar, 1990. Each of the 6,226 numbers designed in the ten-year project is different from all others. Detail



**23-23.** Takenobu Igarashi, poster for the Kanagawa Art Festival, 1984. A universe composed of dots evokes in-finite time and space. 102.9 × 72.8 cm

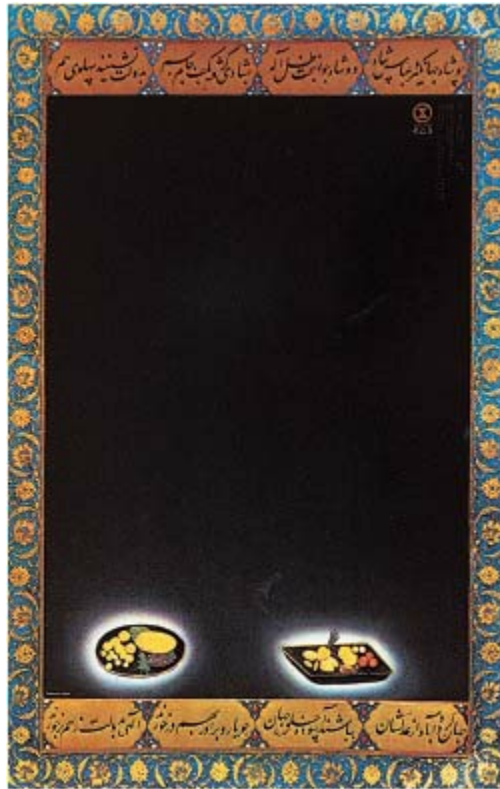


**23-24.** Tadanori Yokoo, poster for Koshimaki Osen, 1966. East and West meet in a virtual catalogue of images and techniques. 103 × 72.8 cm



**23-25.** Tadanori Yokoo, poster for printmaking exhibition, 1968. As Yokoo began to open his densely packed spaces and expand his range of printing techniques, he moved from pop art to personal statement. 103 × 72.8 cm



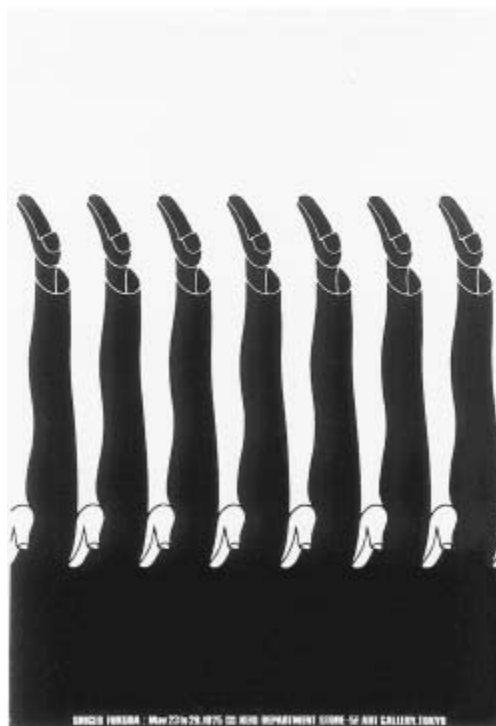


**23-26.** Tadanori Yokoo, exhibition poster, 1973. A Persian manuscript border frames an enigmatic black rectangle, where two plates of food hover inexplicably. 81 × 51.3 cm



**23-27.** Shigeo Fukuda, “Victory 1945” poster, 1975. The simple act of turning the shell back toward the gun signifies the folly of war. 72.6 × 51.2 cm





**23-28.** Shigeo Fukuda, exhibition poster for Keio department store, 1975. Optical illusions are typical of Fukuda's work. 103 × 72.5 cm

Designs by Shigeo Fukuda (1932-2009) are disarmingly simple, as readable and immediate as a one-panel cartoon, yet they engage the viewer with their unexpected violations of spatial logic and universal order. Fukuda achieved early renown for his unconventional views of the world, which form the core of his work. His disarming directness is seen in "Victory 1945," awarded first prize in an international competition for a poster commemorating the thirtieth anniversary of the end of World War II ([Fig. 23-27](#)). In other works, he expressed a nonverbal concept or presented an inexplicable visual phenomenon ([Fig. 23-28](#)). His images are a construct of memory and association rather than a direct impression of the senses.

Playfulness and humor are abundant in Fukuda's work. The enigma and contradictions of Dada and surrealism are reinvented not with high-minded seriousness but with a joyful affection for everyday life ([Fig. 23-29](#)). Given his humor and simplified drawing, one might ask what separates Fukuda's work from ordinary comics. Intentional ambiguity and purposefulness pervade his work, giving it a life beyond the ephemeral or disposable. With the simplest of means, a complex idea is projected with disarming clarity and unexpected imagery.

Part of the Japanese understanding of nonverbal communication comes from Zen Buddhism, which teaches the use of all five senses in receiving communication, and even states, "silence is communication." In this tradition, Koichi Sato (b. 1944) brings delicate color motifs and metaphysical forms to his quietly poetic designs. Sato graduated from Tokyo University of Art and Music in 1968 and opened his own studio two years later. His painting of a white tray—which he tilted so the blue-colored water filling it gradated toward one end—

became an important inspiration for his evolution. His first use of gradation in graphic design is in a 1974 concert poster ([Fig. 23-30](#)).

Sato thinks in opposites: traditional/futuristic, organic/ mechanical, East/West, light/dark. He writes haiku, and his graphic designs share the multiple levels of meaning and expression of deep emotion found in this traditional form. Auras and glowing luminosity are found in his work, bringing a metaphysical poetics to the printed page ([Fig. 23-31](#)).

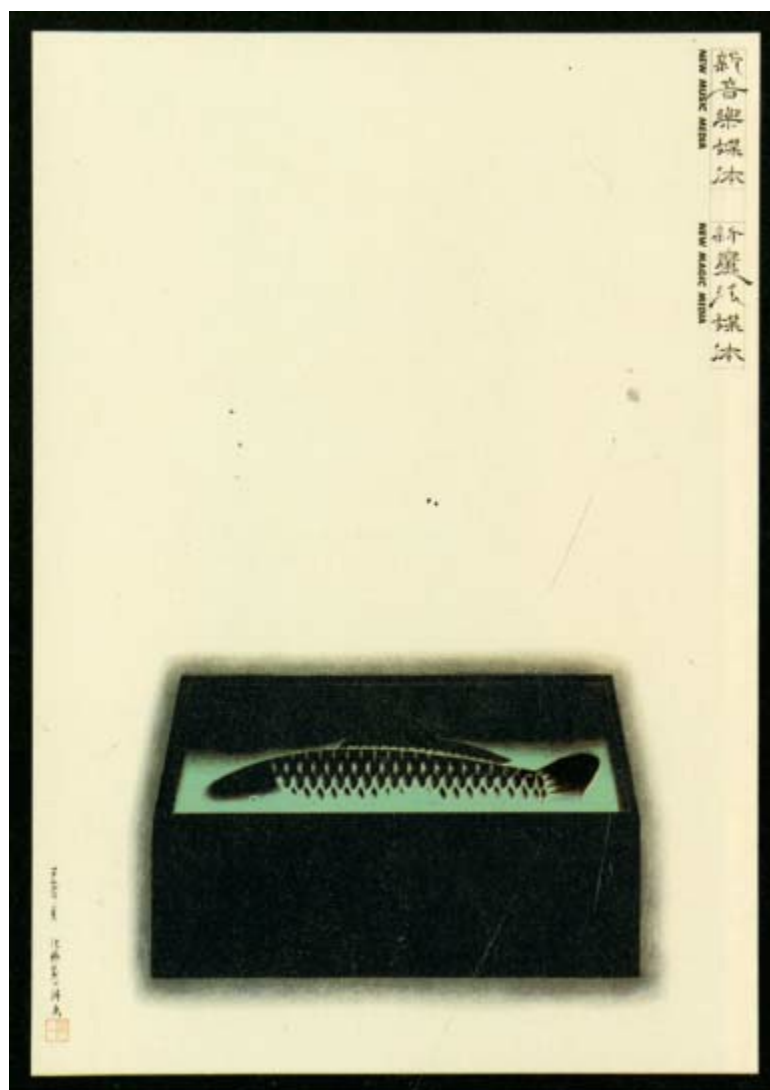
The postwar miracle of Japan, which rose from the ashes of defeat to become a leader in technology and manufacturing, is paralleled by its emergence as a major center for graphic creativity. The finest contemporary Japanese graphic design has a strong emphasis on the aesthetic dimension, not at the expense of communicating the client's message but as a means of reinforcing and extending it.

## Design in the Netherlands

World War II and the German occupation completely disrupted Dutch society; with a severe shortage of raw materials transportation and communications came to a virtual halt. The postwar years were a time for rebuilding the economy and working to restore prewar cultural and social life. As Dutch design evolved, two strong currents became evident: a pragmatic constructivism inspired by Dutch traditions from the first half of the century, including the De Stijl movement, Piet Zwart, and Paul Schuitema as well as postwar influences from Switzerland; and a vigorous expressionism, with jolting images and spontaneous spatial syntax. This duality is not surprising, for the Dutch have a reputation as people who favor order and structure while also being broad-minded and tolerant of diverse political, religious, and artistic ideas. Perhaps the former stems from the cooperative spirit of a densely populated small country, much of which lies below sea level and must be protected by 2,400 kilometers of dikes, while the latter stems in part from Holland's traditional role as a seafaring nation, with international influences flowing through its ports. Exposure to diverse ideas and cultures spurred an attitude of tolerance. From the 1500s, Dutch printers were free to print material banned in other countries, while scientists and philosophers whose radical theories made life uncomfortable for them elsewhere sought refuge in Holland. Dutch citizens prize their individuality and free expression and extend this freedom to others, creating a social climate that encourages innovation.



**23-29.** Shigeo Fukuda, teacups, 1975. Fukuda's visual puns and illusions are expressed three-dimension-ally in toys, products, environments, and sculpture.



**23-30.** Koichi Sato, “New Music Media” poster for the May Corporation, 1974. A black fish, glowing pale green water, and a black box with shading around the edges emit a quiet poetry. 102.9 × 73 cm



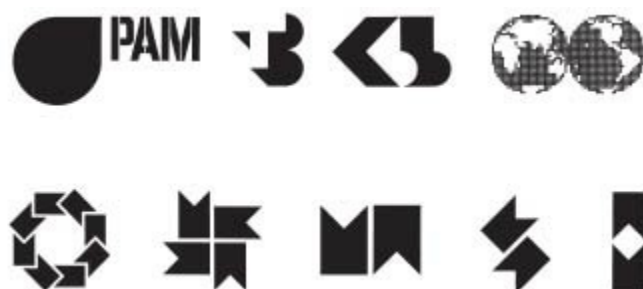
**23-31.** Koichi Sato, image poster for the Yuny supermarket, 1985. In this enigmatic poster a metaphysical event in a subtle palette of blues creates a poetic image. 102.9 × 73 cm

A strong impetus toward functional design in the Netherlands began in 1963. A group including graphic designer Wim Crouwel (b. 1928), product designer Friso Kramer (b. 1922), and graphic and architectural designer Benno Wissing (1923-2008) joined forces in Amsterdam to form a large, multidisciplinary design firm, Total Design (TD). Before TD, the Netherlands had no comprehensive firms capable of large-scale projects; these were being assigned to designers in other countries. TD offered extensive design programs for business, industry, and government.

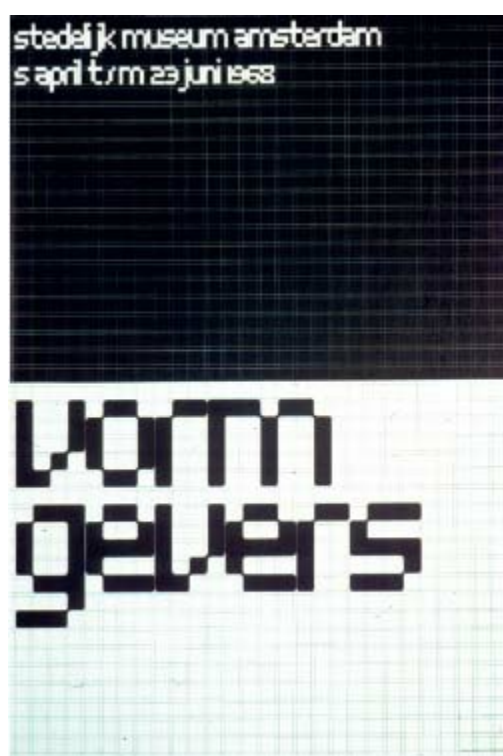


**23-32.** Wim Crouwel, postage stamps for the Dutch postal service, 1976. Absolute simplicity gains expression through color gradation.





**23-33.** Total Design, trademarks for (top row) PAM petroleum company (1964); Thijssen Bornemisza (1971); Kunst an Bedrijf Foundation (1978); Hat Spectrum publishing company (1971); and (bottom row) Furness Holding (1969) and its subsidiaries Furness road transport division (1969), harbor division (1969), trade division (1972), and insurance company (1969).



**23-34.** Wim Crouwel, poster for Amsterdam's Stedelijk Museum design exhibition Vormgevers (Designers), 1966. The matrix governing the design of the poster and lettering is revealed as a design element. 95.2 × 62.2 cm



**23-35.** Benno Wissing, poster for the exhibition *Plannenmaken: 25 jaar bond van Nederlandse stedenbouw-kundigen* (Plan Making: Alliance of Dutch Urban Development, 25 Years), 1961. A dynamic image is created with simple forms and overlapping primary colors contrasting with the texture of the photograph. 95.2 × 62.2 cm

Its intention was to conceive and implement “ideas on design in all fields, in order whenever possible to achieve a unity of thought, or ‘total design’ in these fields.” Crouwel played an important role in establishing TD’s philosophy and direction. During the early 1950s he had been in direct contact with Swiss designers forging the International Typographic Style. However, Crouwel’s design philosophy was less emphatic about universal form and standardized formats; he emphasized the designer as an objective problem solver who finds solutions through research and analysis, simplifying the message and the means for conveying it to an audience. He believed the flood of typographic messages in contemporary society demanded clarity and simplicity. Crouwel achieved a remarkable minimalism imbued with an aesthetic spirit ([Fig. 23-32](#)).

TD sought a “total image” for clients through integrated graphics, architecture, and products. During the 1960s and 1970s the firm played a dominant role in Dutch design, initiating a purifying process through programs with limited typeface choices, standardized formats for paper and typography, and consistent schema for layouts. Projects included visual-identity programs ([Fig. 23-33](#)), museum exhibitions with related graphics ([Figs. 23-34](#) and [23-35](#)), book design, signage, and environments. TD used a team approach, with each team headed by a senior designer who established its direction.

Kramer left TD in 1967 and Wissing departed in 1972. Crouwel remained as a guiding force until 1981, when he became a full-time professor, although he continued as an adviser to TD. The firm became an important training ground for young designers, who gained experience there and then left to launch new

firms. TD, now Total Identity, continues as a major force in European design, with offices in six cities and over fifty professionals on staff.

Another thrust toward modern design came from Pieter Brattinga (1931-2004), who learned all aspects of printing by working at his father's printing firm, De Jong & Co., at Hilversum, near Amsterdam. During the 1950s, Brattinga functioned as a mediator between designers and printers. From 1954 until 1973, he curated exhibitions held in a small gallery at the printing firm, which introduced advanced art and graphic design to a wider audience. His posters for these exhibitions ([Fig. 23-36](#)) were designed on a grid of fifteen square modules, with one or more always appearing as an element in the design. Brattinga edited a square-format journal, *Kwadraatblad* (Quadrate), published by De Jong & Co. to demonstrate its printing capabilities while providing leading artists and designers an opportunity to explore the limits of the print medium. Often controversial, these publications showed clients and designers an extended range of possibilities. Brattinga also designed posters and publications for the Kröller-Müller Museum in Otterlo.

In addition to major corporations, Dutch cultural institutions and government agencies are major patrons of graphic design. Each government agency has a visual-identity program, called a house style in the Netherlands, and consciously tries to communicate effectively with citizens. Cities have commissioned visual-identity programs; postage stamps and currency have achieved distinction in design. The Dutch PTT (Post, Telephone, and Telegraph) emphasized the importance of design as early as 1919, when Jean François van Royen (1878-1942) became general secretary of the PTT board. He believed his government agency shouldered responsibility for aesthetic excellence in all areas, from telephone booths and buildings to postage stamps. He continually struggled to overcome obstacles to good design.



**23-36.** Pieter Brattinga, poster for exhibition *De man achter de vormgeving van de PTT* (The Man Behind the Design for the Dutch Post Service), 1960. A vibrant translucency, achieved by overprinting gray and blue on a halftone photograph, expresses the subject. 62.5 × 38.1



**23-37.** Studio Dumbar, PTT corporate identity system, 1989. Architectural identification, vehicles, and signage were produced from guidelines in the identity manual, shown at right.



**23-38.** R. D. E. Oxenaar with J. J. Kruit, designs for Netherlands currency: 50 guilder, 1982, and 250 guilder, 1986. A rare aesthetic attainment and functional practicality enabled currency to contribute to a sense of national identity.

In 1942, Van Royen died in a concentration camp. After World War II ended, PTT established its Aesthetic Design Department, headed by an aesthetic adviser whose office commissioned all designs produced by PTT. This department functioned as an intermediary between PTT, the public, and artists and designers who received commissions. For two decades after the war decorative and pictorial approaches prevailed, but from around 1966 the Aesthetic Design Department moved in more contemporary and adventurous directions. In 1976 R. D. E. Oxenaar (b. 1929) was appointed aesthetic adviser; under his leadership, PTT design moved onto an extraordinary plane. Oxenaar embraced a philosophy of autonomous expression coupled with utilitarian needs. This enabled PTT to achieve visual innovation while meeting the requirements of the agency and its audiences. Netherlands postage stamps have been unusually adventurous in their design, with a wide range of approaches from classical modernism to expressionism (see [Figs. 23-32](#), [23-51](#), and [23-53](#)). Young designers have received stamp design commissions early in their careers.

PTT implemented its first comprehensive visual-identity system in 1981. Two design firms, Total Design and Studio Dumbar, were commissioned to



collaborate on this extensive and far-reaching project. Rigorous graphic standards were established, but certain items—including postage stamps created by diverse artists, unique publications including annual reports, and interiors of post offices in historical buildings—were exempt from the design system.

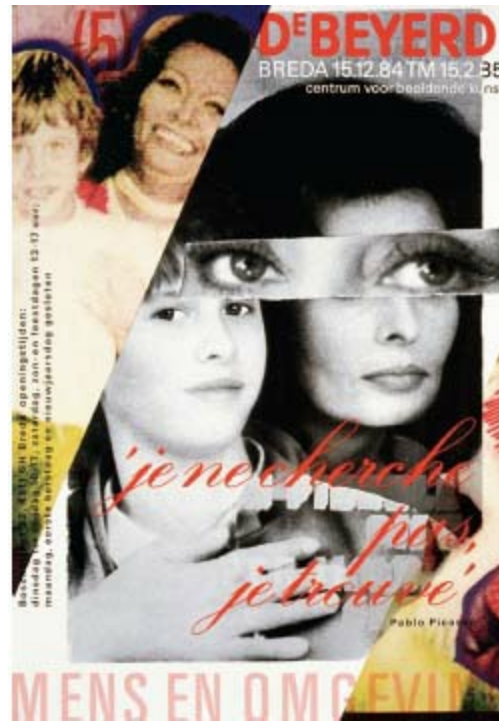
On 1 January 1989, PTT was privatized and thus faced new competition in many of its services. The Aesthetic Design Department was renamed the Corporate Policy Unit for Art and Design, and today it continues to procure art for PTT facilities and commission product and graphic designs. PTT believed the existing identity system was effective but that changes were necessary to communicate the shift from government agency to private corporation. Studio Dumbar received the commission to revise the identity system ([Fig. 23-37](#)). Prominent use of PTT's sans-serif initials continued, with more vibrant colors and geometric elements (squares, dots, and lines) used to intensify and energize PTT graphics, products, and environments. Bright hues become identifiers, with red used for the postal service and intense green for the telephone service.

Telephone booths, which need to be located quickly in emergencies, form bright green oases in urban environments, highly visible regardless of season or time of day.

In 1965, the Nederlandsche Bank selected R. D. E. Oxenaar to design Dutch paper currency. He was disappointed with his first design, a green five-guilder note, and agreed to design additional currency only if he could be involved in every step from the beginning to final production. His design process addressed production requirements, safeguards against counterfeiting, and ease of use. A major advance occurred in 1978, when a new hundred-guilder note was needed and Oxenaar was given the freedom to select the subject. He rejected traditional symbols of authority such as engraved portraits of venerated figures and national emblems. His new design featured a snipe, a long-billed brown bird found in marshy areas. The public responded positively to this bank note, so Nederlandse Bank permitted Oxenaar to select additional currency subjects ([Fig. 23-38](#)), including a sunflower and a lighthouse. Each note had a dominant color and large sans-serif numbers for the denomination. Composition and color were used to achieve an energy and expressiveness unprecedented in currency design. Oxenaar's work confirms a critical realization: the personal and subjective interests of the artist can be brought to fruition while fulfilling the needs of public communication.

While the 1960s saw a strong impetus toward functional corporate design in the Netherlands, evinced by the founding of Total Design, it also saw the emergence of the Provo youth movement, which emphasized individual freedom and rejected social conformity. The prevailing climate provided fertile ground for a new expressionism in graphic design; this tendency in Dutch design increased dramatically during the 1970s and 1980s. The traditional values of harmony, unity, and order have long been emphasized in Dutch art and design. Late twentieth-century designers, including Anthon Beeke and the groups Studio Dumbar, Hard Werken, and Wild Plakken, pushed beyond these traditional values in their quest for individual meaning and subjective expression.

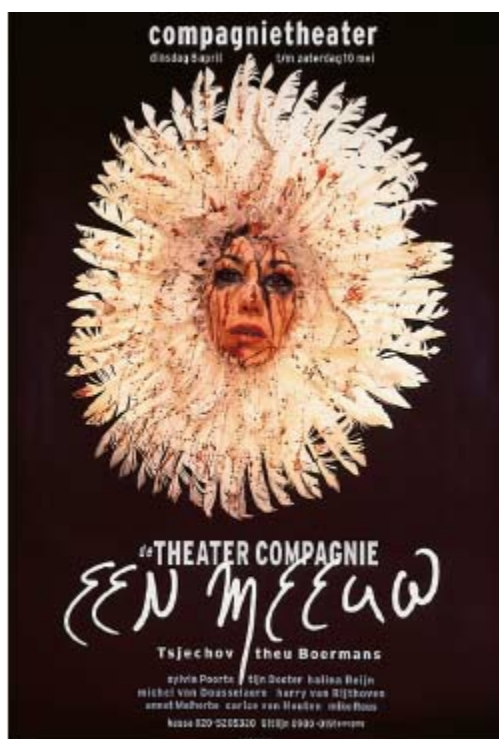
Jan van Toorn (b. 1932) has been a graphic designer since 1957 and has taught in the Netherlands and the United States. From 1991 to 1998 he was the director of Jan van Eyck Academy in Maastricht, where he developed programs in fine arts, graphic design, and design theory. Since 1989, he has been a visiting professor at the Rhode Island School of Design in Providence, Rhode Island.



**23-39.** Jan van Toorn, “Mens en Omgeving” (Man and Environment), poster, De Beyerd Visual Arts Center, Breda, the Netherlands, 1982. Seven montage poster designs were produced, each using the same triangular fragments of a TV image of actress Sophia Loren and her son. Van Toorn altered the reproduction on each poster by manipulating color plates and adding hand-coloring. The repeated images called attention to the designer’s capability in shaping mass media and the media’s power to invent celebrity images. 95.2 × 62.2 cm

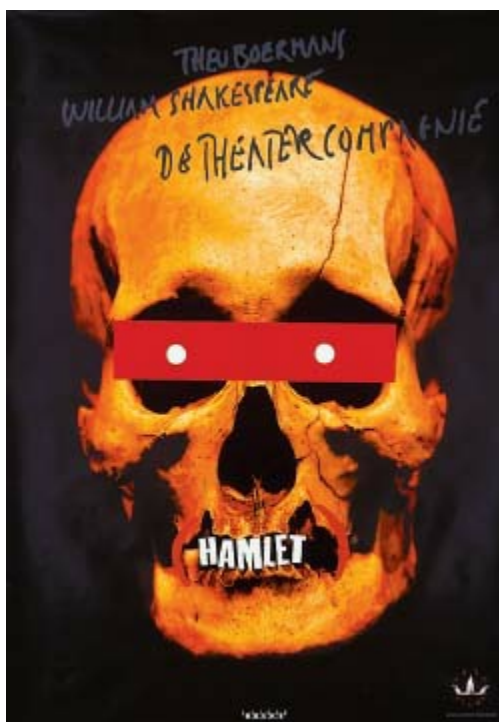


**23-40.** Anthon Beeke (designer and photographer), theater poster for *Leonce en Lena* (Leonce and Lena), 1979. The image becomes a covert allusion to something not directly stated, disconcerting in its ambiguity. 109.8 × 81.4 cm

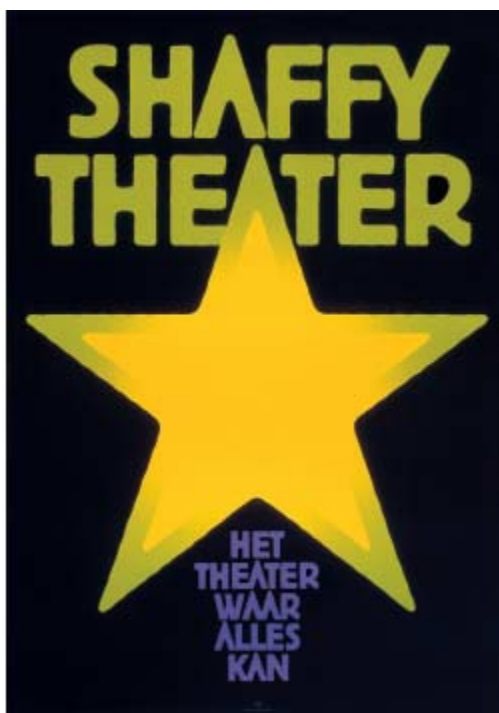


**23-41.** Anthon Beeke (designer and photographer), poster for *Een meeuw* (The Seagull), 2003. The face of a woman encircled by a wreath of feathers at first appears to be the center of a flower. However, the carnival atmosphere quickly turns cynical as the face takes on the appearance of a blood-spattered specter.

119 × 81 cm



**23-42.** Anthon Beeke (designer and photographer), poster for *Hamlet*, 2002. The skull image for Hamlet at first appears to be an ordinary interpretation of the subject, but another element is introduced as the eyes are bluntly covered with a red rectangle. Even without eyes, the skull stares at us through two white dots. Its teeth spell *HAMLET* and seem to be emitting caustic laughter. 119 × 81 cm



**23-43.** Ghislain (Gielijn) Daphnis Escher, poster for the Shaffy Theater, 1974. Instead of promoting a play, this poster promotes the theater itself. 118 × 83 cm



**23-44.** Ghislain (Gielijn) Daphnis Escher, “Dueten” (Duets), poster, 1997. Both title and subject are adroitly suggested through typography. 118 × 83 cm



**23-45.** Ghislain (Gielijn) Daphnis Escher, poster for the exhibition Sandberg nu: Hommage aan Sand-berg (Sandberg Now: Hommage to Sandberg), 2004. The name *Sandberg*, which might be roughly translated as “sand mountain,” is represented by a mound of sand. 118 × 83 cm

Van Toorn’s work has inspired many expressionist designers, and he has explored means of organizing information to influence the viewer and to transmit social values. His memorable designs of calendars, museum



catalogues, and posters are often assembled of intentionally provocative images and idiosyncratic font choices in unfinished montages rather than seamless compositions. His philosophy of “dialogic design” presents a critical challenge to the viewer to participate in the perception process and examine the meaning and motives of visual messages ([Fig. 23-39](#)).

Mainly self-educated, Anthon Beeke (b. 1940) participated in Fluxus, a 1960s neo-Dada movement exploring conceptual and performance art, happenings, experimental poetry, and language art. This exposure helped Beeke seek unconventional solutions to visual communications assignments; he emerged as a provocateur pushing for maximum freedom of expression and thought. His posters ([Fig. 23-40](#)) often use photographic depictions of the human figure, which are frequently embellished with objects, fragmented, distorted, or altered to create jolting ambiguities, unexpected perceptual experiences, and shocking messages. Many of his works have erotic overtones. His typographic oeuvre is unrestrained, and the visual style of tabloid journalism, handwritten titles jotted onto photographs, or even eloquent classical typography might be used and, on occasion, combined. Beeke, and those inspired by his example, define design not as a quest for ideal form or beauty but as a search for underlying truth. This search is undertaken from a philosophical vantage point acknowledging dark undercurrents running beneath the surface, and in the belief that design should not avoid the true nature of the human condition by glossing over reality ([Figs. 23-41](#) and [23-42](#)).

Like the early twentieth-century designer H. N. Werkman, Ghislain (Gielijn) Daphnis Escher (b. 1945) cannot be placed in any category. Through their simplicity and flat surfaces of color, Escher’s posters stand out from the urban surroundings where they hang, and through their quiet dignity they attract attention on crowded streets. His posters are uncompromising aesthetic statements, far removed from the mainstream of modern graphic design. With their anecdotal appeal they subtly reach the essence of the subject at hand ([Figs. 23-43 through 23-45](#)).

Gert Dumbar (b. 1940) founded Studio Dumbar in 1977 and was creative director there until he retired in 2003. First located in The Hague and then in Rotterdam and Seoul, this studio has a comprehensive range, designing everything from experimental graphics for cultural clients to corporate identity programs (see [Fig. 23-37](#)) and literature. Dumbar rejected what he calls “dehumanized forms” and advocated graphic design with “stylistic durability to survive beyond its time.” As a design student at London’s Royal College of Art in the early 1960s, Dumbar developed a technique he called staged photography, consisting of still life arrangements and environments incorporating found material, papier-mâché figures, and objects sculpted or assembled for the project ([Fig. 23-46](#)). These were photographed, often by Lex van Pieterse (b. 1946), in front of collage backgrounds that became part of the overall composition. Illustration, photography, typography, and sculpture were integrated into a lively visual syntax. Fragmented, sometimes complex to the edge of chaos, and layered with complex typography, many Dumbar projects caused consternation among advocates of a more ordered aesthetic. But by the late 1980s many European designers were mimicking Studio Dumbar’s

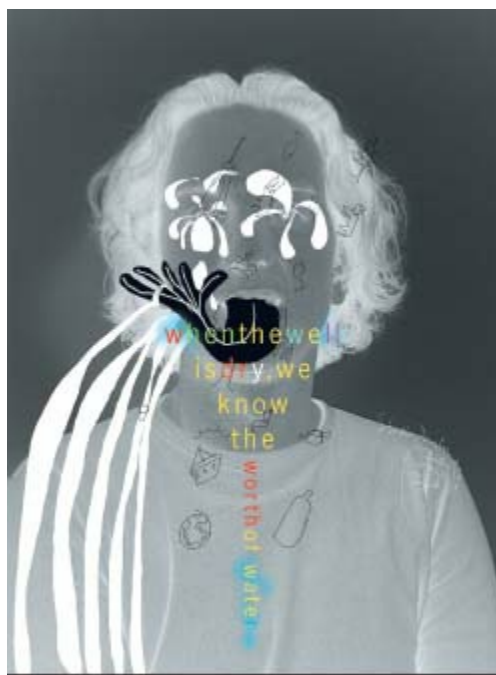
approach, causing Gert Dumbar to place a moratorium on these techniques within his firm.



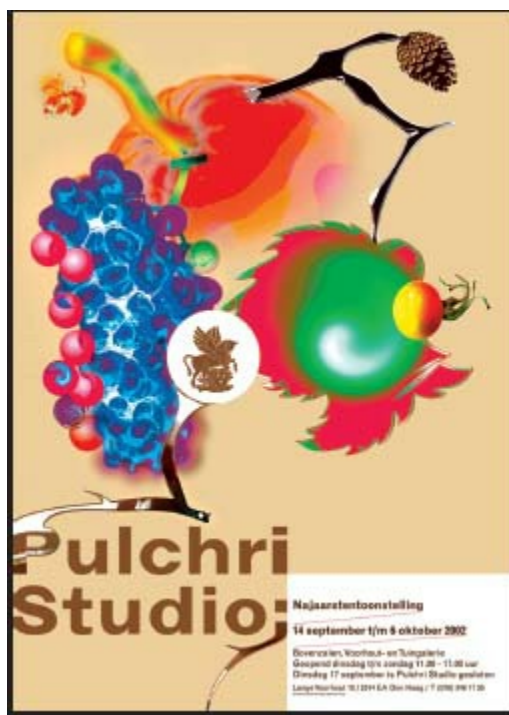
**23-46.** Gert Dumbar (designer), Lex van Pieterse (photographer), and Teldesign (studio), poster for the Mondrian collection at the Haags Gerneentemuseum, 1971. Dumbar's sculptural fantasy caused great consternation among those who failed to understand it as a perceptive homage to Mondrian's creative process. 95.2 × 62.2 cm



**23-47.** Studio Dumbar (Bob van Dijk), poster for Holland Dance Festival, 1995. In this poster series, graphic forms reflect the dancers' movements. 95.2 × 62.2 cm



**23-48.** Studio Dumbar (Bob van Dijk), poster, “When the Well Is Dry, We Know the Worth of Water,” 2000. The subject is implied through the use of a cryptic image. 95.2 × 62.2 cm



**23-49.** Studio Dumbar (Dennis Koot), poster for Pulchri Studio, The Hague, End of Year Exhibition, 2002. The gallery’s fall exhibition is symbolized by fruits of the harvest. 95.2 × 62.2 cm



**23-50.** Hard Werken Design, covers for *Hard Werken* magazine no. 1, 1979, and no. 10, 1982. Experimentation with images, printing techniques, and materials characterized early Hard Werken designs. 31 × 20.3 cm

Dumbar values the role of humor and impulse in design and believes an element of fun and play should permeate visual communications whenever appropriate. Studio Dumbar makes a conscious effort to produce innovative and provocative graphics; the goal is to achieve the level of freedom and diverse techniques usually associated with fine arts while successfully meeting client objectives. Dumbar says, “We follow our fingertips,” meaning the intuitive sense of the designer should lead the project.

Teamwork and dialogue are important in the studio’s process. Dumbar is generous in recognizing the accomplishments of his staff and encourages individual approaches, as in the work of Bob van Dijk (b. 1967) ([Figs. 23-47](#) and [23-48](#)) and Dennis Koot (b. 1976) ([Fig. 23-49](#)). The structure of the studio is unique: there is almost no overhead or bureaucracy; designers are free to express themselves in their work. The rectangle printing format is often challenged by producing posters in die-cut shapes whose configuration is determined by the imagery. The role of enlightened clients was acknowledged by Dumbar, who says he hopes there is never a monument to Dutch designers but one to Dutch clients!

In 1978 a group of Rotterdam designers launched a new monthly magazine titled *Hard Werken* (Hard Working) ([Fig. 23-50](#)); two years later they formed Hard Werken Design, which was more an informal association than a structured business. The group included Henk Elenga (b. 1947), who later opened Hard Werken L.A. Desk in Los Angeles, Gerard Hadders (b. 1954), Tom van der Haspel (b. 1953), Helen Howard, and Rick Vermeulen (b. 1950). Joining in a reaction to formalism and modernism, Hard Werken developed a relaxed, anything-goes attitude. Rejecting all styles and theories, its members sought solutions from their subjective interpretation of the problem ([Fig. 23-51](#)). Their openness to any conceivable typographic or image possibility resulted in surprising and original results.

Hard Werken emphasized not just the message content but also the methods



and materials used to convey it to an audience. Formal precepts governing design were suspended. Unlike the collaborative atmosphere at Studio Dumbor, Hard Werken was initially a collective of autonomous designers who could decide whether others could participate on projects.

Hard Werken embraced the contemporary art scene and rejected design refinement; its work could be raw and offensive. It adhered to no fixed political or aesthetic position but embraced creative anarchy. Rejecting boundaries, Hard Werken designed audiovisual presentations, exhibitions, furniture, interior designs, lamps, and theater sets. By 1990 the group had evolved into a more structured company. Then, in 1994, it merged with the Ten Cate Bergmans design office to form a large communications firm named Inizio.

Hard Werken embraced a cultural agenda; by contrast, the collaborative group Wild Plakken, formed in 1977 by Frank Beekers (b. 1952), Lies Ros (b. 1952), and Rob Schröder (b. 1950), had a definite social and political mission: it created designs for clients actively working for meaningful social or political change. The designers closely collaborated on each project. The name *Wild Plakken* can be translated as “Wild Pasting” or “Unauthorized Bill-Posting.” The name was thrust upon the studio in the early 1980s because it illegally pasted posters in the center of Amsterdam; Schröder was jailed several times for illegal posting. Wild Plakken accepted or rejected commissions based on the client’s ideological viewpoint; the group believed designers should match their beliefs to the content of their graphic designs. Wild Plakken’s work addressed such issues as racism, the environment, abortion, women’s rights, and gay rights. Clients included trade unions, left-wing political parties, women’s rights organizations, museums, and performing-arts groups.

In its formative years Wild Plakken used clear, straightforward images that might be called closed texts because viewers could only interpret them in one specific, carefully controlled way. As its work evolved Wild Plakken offered viewers what might be called open texts, giving viewers greater freedom for imaginative interpretation (Figs. 23-52 and 23-53) by introducing surrealist imagery, photomontages using torn and fragmented images, and brightly colored shapes. Its work projects a raw power when juxtaposed against the refined photography of conventional print advertising.



**23-51.** Hard Werken Design, souvenir stamp sheet for PTT, 1988. The self-referential attributes of modern painting and literature are applied to postage stamps.





**23-52.** Wild Plakken, informational folder cover, 1988. The cover for this folder, used in Berlin to disseminate information about Dutch culture, reads, “Where Not Only Tulips Bloom.” 28.6 × 19.8 cm



**23-53.** Wild Plakken, postage stamps for PTT: children and traffic, 1985; Dutch trade unions, 1989; and elderly people and mobility, 1995. Color, type, and image are orchestrated into dynamic stamps.



**23-54.** Irma Boom, *SHV Think Book 1996-1896*, 1996. Commissioned by the Dutch energy concern Steenkolen-Handelsvereniging to commemorate its centennial, the 2,136-page SHV centenary book took five years to produce. 22.5 × 17 × 11 cm



**23-55.** Experimental Jetset, “Meet the Cast” movie poster for *Helvetica*, 2006. The poster uses a classic motion picture slogan that also explicitly implies

typography. The word *cast* can mean a group of actors or can refer to the casting of type. 95.2 × 62.2 cm



**23-56.** Experimental Jetset, limited-edition packaging for the *Helvetica* documentary Blu-ray version, 2008.

Wild Plakken did virtually all of its own photography because the designers then felt free to experiment in the darkroom or cut, tear, and combine the images unencumbered by the need to maintain the integrity of another photographer's work. Wild Plakken designers believed the way a design looks should be determined by the nature and content of the subject. They thought designers risk becoming superficial or mere reflectors of fashionable trends if they are not deeply committed to the design process, clients, and content. After eleven years of close collaboration, Beekers left Wild Plakken to launch his own studio.

Irma Boom (b. 1969), who specializes in making books, founded the Irma Boom design office in Amsterdam in 1991 after five years as a designer for the Dutch Government Publishing and Printing Office at The Hague. She sees books as sculptural objects that can provide an additional aspect to a text. Published in English and Chinese, one of her most important works is the *SHV Think Book 1996-1896*, which chronicles a century of the SHV (the largest Dutch trading company) ([Fig. 23-54](#)). Committed to design education, Bloom teaches at Yale University and the Van Eyck Academy in Maastricht. Working with national and international clients in the cultural and commercial sectors, she believes effective work is achieved through a close collaboration between designer and client.

Experimental Jetset is an Amsterdam-based graphic design studio founded in

1997 by Marieke Stolk (b. 1967), Erwin Brinkers (b. 1973), and Danny van den Dungen (b. 1971). They recall being initially inspired by designers such as Wim Crouwel and Benno Wissing and consider modernism their “mother tongue.” In their work, they consistently attempt to blend the Dutch modernist heritage of the 1970s with the international post-punk tendencies of the 1980s ([Figs. 23-55](#) and [23-56](#)).

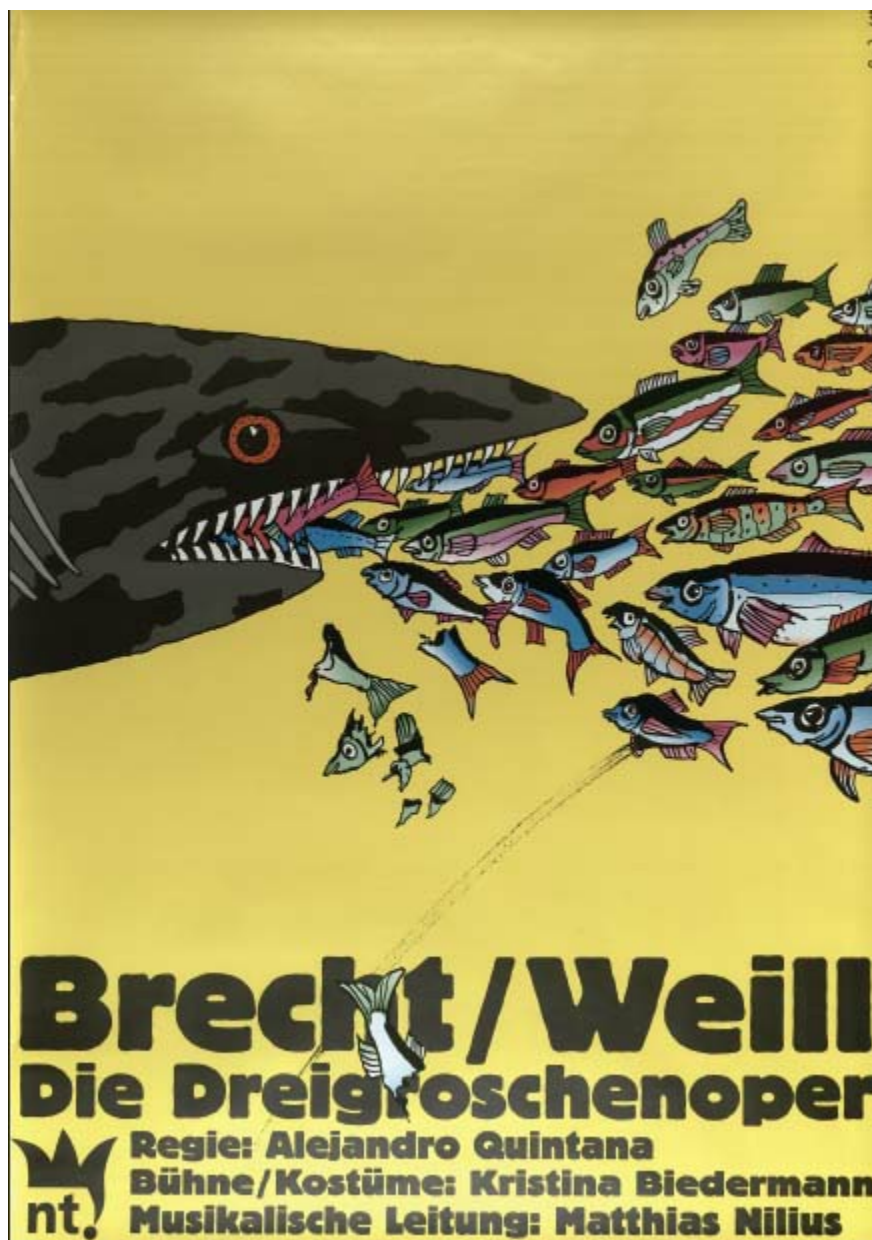
The creativity and vitality of Dutch graphic design continues to inspire graphic designers throughout the world to push the limits of the printed page. Reinforced by a unique artistic tradition, it is the consequence of many exceptional talents as well as a highly open-minded clientele and society.

## The new conceptual poster

In spite of (or perhaps because of) advances in technology, print design continues to thrive in the Internet age. Some designers, such as Helmut Brade (b. 1937), remain faithful to the more traditional methods as well. A native of Halle, Germany, Brade works as a graphic and stage designer. Displaying wry humor, his colorful and highly illustrative posters effectively penetrate to the core of the subject depicted ([Fig. 23-57](#)).

In addition to being a poster artist and textile designer, Gitte Kath (b. 1948) is scenographer and director at the Mill Theatre in Haderslev, Denmark. Except for a few posters for organizations such as Amnesty International, the Paralympics in Sydney, Australia, and the Umbrella Theatre in Copenhagen, Kath has created most of her posters for the Mill Theatre. Intensely meditative, the posters usually take several months to produce. Her design process involves collecting material, photographing it, and then introducing paint and text, the latter often her own handwriting or enlarged typewritten letters. Many of these visual elements reflect the transitory nature of life, and she has sometimes used a worn and discolored wall in her home as a background for the photographed objects. Kath approaches her posters more as a painter than as a graphic designer—they relate to both traditional still-life painting and twentieth-century assemblage. Although imbued with a poetic resonance that alludes to the essence of her subjects, her uncompromising approach inevitably requires a dialogue with the viewer ([Fig. 23-58](#)).





**23-57.** Helmut Brade, poster for *Die Dreigroschenoper* (*The Threepenny Opera*), 2001. Mack the Knife is depicted as a shark gobbling fish. 83.5 × 60 cm



**23-58.** Gitte Kath, poster for *The Chalk Circle, or the Story of the Abandoned Doll*, a play for children and adults inspired by Bertolt Brecht's *The Chalk Circle*. 64.8 × 46.4 cm

Having received her artistic training at the Academy of Fine Arts in Sofia, Bulgaria, artist and designer Luba Lukova (b. 1960) has lived in the United States since 1981. Now working in New York, she has won numerous awards, including the Grand Prix Savignac/World's Most Memorable Poster at the International Poster Salon, held in Paris in 2001. Employing radically contrasting images ([Figs. 23-59](#) and [23-60](#)), her subtle and lucid statements often bluntly confront social and political issues such as war and environmental conservation.

Conceptualism, a common attribute of Japanese graphic design, is profusely present in the complex designs of Hideki Nakajima (b. 1961). Laden with ambiguities, his elegant posters consist of highly abstract minimalistic and direct images of color and light. A painterly and harmonious use of space is created by blending digital imagery, linear moiré patterns, flat planes of color, and bold typography ([Fig. 23-61](#)). In "I Am Walking," a large poster in nine sections, Nakajima subtly guides the reader through the text of a poem about walking in a forest.

Makoto Saito (b. 1952) is active as a design director, architecture designer, and graphic designer. Armed with a fecund imagination, he orchestrates an arcane symbolic content that follows no previous models. Serendipity plays a prominent role as he discovers his solutions during the creative process. His 1988 poster for Alpha Cubic Co. consists of an intricately reconstructed face. With no text other than the name of the company, it proves to be both a quandary and source of intrigue for the onlooker ([Fig. 23-62](#)). It is a mistake to read too much into Saito's pieces. He once stated, "Ten people looking at one of my posters can imagine ten different things." So far, Saito refuses to use a

computer, saying, “No matter how fast a computer can work, my imagination is much faster.” Saito’s 1999 poster “Sunrise Sunset” is an elegant and touching tribute to the late Yusaku Kamekura ([Fig. 23-63](#)).



[23-59](#). Luba Lukova, “Peace,” poster, 2001. A medley of weapons is used to construct a dove. 96.5 × 64.8 cm

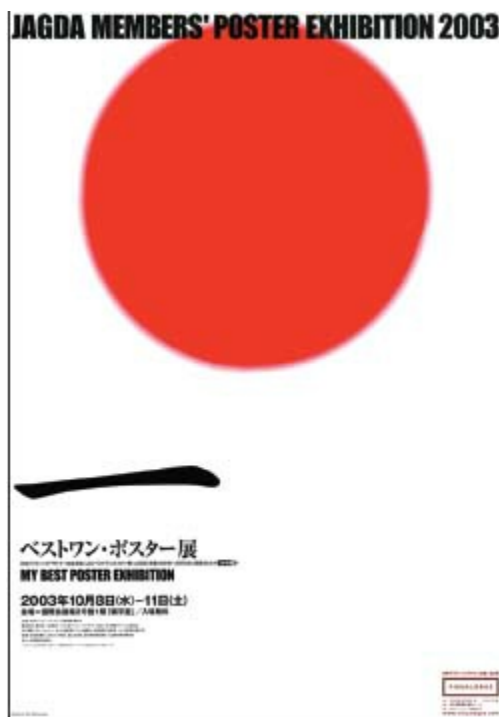


[23-60](#). Luba Lukova, “Water,” poster, 2002. The message for water conservation is a barren lake bed that forms the body of a dead fish. 64.8 × 96.5 cm





**23-63.** Makoto Saito, “Sunrise Sunset Yusaku Kamekura,” poster, 1999. Commissioned by the Toppan Printing Company, this poster serves as a monumental homage to the late designer Kamekura. 145.4 × 102.9 cm

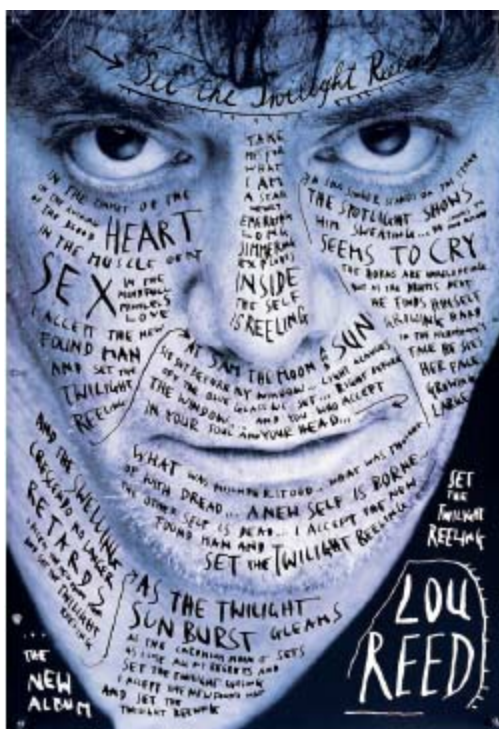


**23-64.** Shin Matsunaga, “JAGDA Member’s Poster Exhibition,” poster, 2003. The simplicity of the rising sun motif dominates the image. 102 × 73 cm

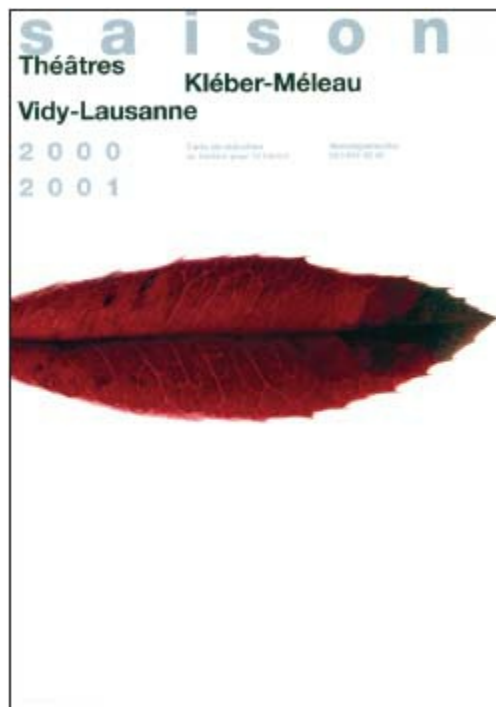




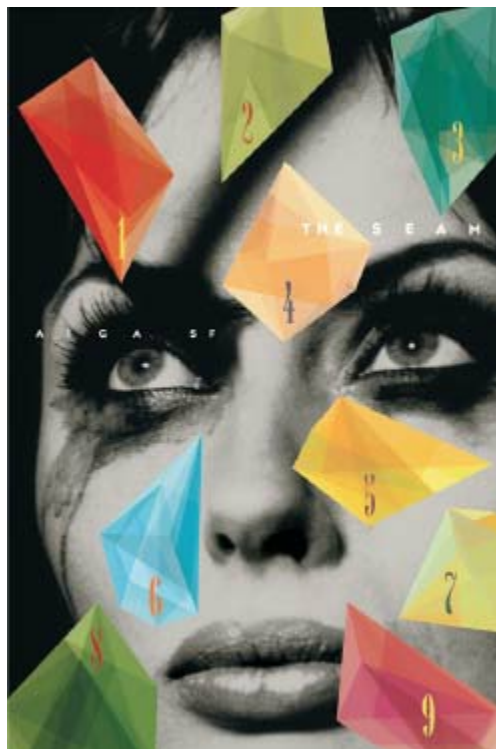
**23-65.** Mitsuo Katsui, “En Hommage à Yusaku Kamekura,” poster, 1998. 102.9 × 73 cm



**23-66.** Stefan Sagmeister, Lou Reed poster, 1996. “We designed a poster announcing his new album *Set the Twilight Reeling*,” explains Sagmeister. “The lyrics are extremely personal. We tried to show this by writing those lyrics directly over his face.” 101.6 × 66 cm



**23-67.** Werner Jeker, “Saison,” poster, 2000. In Jeker’s poster announcing the 2000-01 season for the Théâtres Vidy-Lausanne, a leaf that becomes lips implies both “season” and “voice,” recalling Man Ray. 128 × 90 cm



**23-68.** Jean-Benoît Lévy, poster for AIGA, 2002. This poster announces the opening of nine design studios in San Francisco to local AIGA members. The word *seam* was suggested as a theme, and Lévy sought imagery that implied mining. Colored diamonds numbered from 1 to 9 represent the nine diverse design studios and the unique quality of their work. The black-and-white photograph of a tearful fashion model with running makeup was taken by the

Swiss photographer Robert Schlatter, now living in San Francisco. According to Lévy the tears could be caused by the heat of a mine, by sadness, or by anger. The question lingers. 91 × 67 cm

Shin Matsunaga (b. 1940) presents commonplace objects as fresh, rich, and unexpected images. Using simple geometric elements, he endows his images with vibrant color and a balance, warmth, and softness that seems almost spiritual. His 2002 poster for the JAGDA Members' Poster Exhibition uses the familiar rising sun theme as a central element ([Fig. 23-64](#)).

The application of layers of ethereal light is a recurring design device in posters by the Tokyo graphic designer Mitsuo Katsui (b. 1931). As with Matsunaga, the familiar circular shape is used in his majestic 1998 poster "En hommage à Yusaku Kamekura," a design fully worthy of its subject ([Fig. 23-65](#)).

Born in Austria, Stefan Sagmeister (b. 1962) received his first diploma in graphic design from the University of Applied Arts in Vienna, and while on a Fulbright scholarship he earned a master's degree from Pratt Institute in New York. After first working in New York and later as creative director for the Hong Kong office of the Leo Burnett advertising agency, he returned to New York in 1993 to found Sagmeister, Inc. He has designed graphics and packaging for the Rolling Stones, David Byrne, Lou Reed, Aerosmith, and Pat Metheny, among other clients. Sagmeister's graphic design is consistently characterized by an uncompromising and harsh directness. On a poster for an album by Lou Reed, lyrics from one of Reed's songs are handwritten across his face like graffiti ([Fig. 23-66](#)).

Werner Jeker (b. 1944) works as a graphic designer in Chatillens and Lausanne, Switzerland, mainly for cultural institutions. In his poster "Saison," a single image is endowed with a double meaning through a simple modification, a change in color ([Fig. 23-67](#)). Jean-Benoît Lévy (b. 1959) divides his time between San Francisco and Basel, where he studied at the Basel School of Design under Hofmann and Weingart from 1978 until 1983. Lévy is one of the few poster designers from the Basel School of Design who remained in Basel. Combining figurative elements, frequently a face, with typography and natural or geometrical forms, his posters invite reflection and contemplation. His designs witness the rigor of his Swiss training blended with a conceptual vision ([Fig. 23-68](#)).

Before moving to France during the 1960s, Rudi Meyer (b. 1943), a native of Basel, studied with Armin Hofmann and Emil Ruder at the Basel School of Design. He has taught at the École Nationale Supérieure des Arts Décoratifs and as a graphic designer produces visual identity programs, posters, logos, exhibitions, products, and cartography. As a teacher, he has inspired a generation of graphic designers by stressing the importance of basic design principles, typographic research, and the rich tradition of French poster design. Whether typographical or image-based, Meyer's work consistently displays a graceful elegance ([Fig. 23-69](#)).

Niklaus Troxler (b. 1947) was introduced to graphic design while working as a typographic apprentice. He went on to receive formal training at the Art School of Lucerne from 1967 until 1971. He worked as an art director for Hollenstein

Création in Paris before starting his own graphic design studio in Willisau, Switzerland, in 1973. An avid jazz fan, he has created many posters for jazz concerts and festivals. Equally at home with typographic and illustrative interpretations, Troxler is one of the leading forces in poster design today ([Figs. 23-70](#) and [23-71](#)).

Beginning his graphic design training with Ernst Keller and Johannes Itten at the School of Arts and Crafts in Zurich, Karl Dominic Geissbuhler (b. 1932) completed his graphic art studies at the School of Art in Berlin. After working as an art director for a German advertising agency, he became a freelance graphic designer. During his long career, Geissbuhler has designed over two hundred posters for such clients as British Airways and the Zurich Opera House, where he has also created notable stage designs for seasonal festivals of music and theater. As demonstrated by his poster for Donizetti's *Maria Stuarda*, Geissbuhler is a master of the understatement ([Fig. 23-72](#)).

In 1956, Paul (Pabrü) Brühwiler (b. 1939) began his graphic design studies in Lucerne, and in 1960 he continued his education in Paris. From 1965 until 1973, Brühwiler lived in Los Angeles, where he collaborated periodically with Saul Bass and opened his own studio. He returned in 1973 to Switzerland, where his clients included the Swiss National Tourist Office, Swissair, Kunsthaus Zürich, and Museum Reitberg. In 1976, he returned to Los Angeles and then moved back to Switzerland in 1979.

In 1983 he began teaching at the School for Art and Design in Lucerne, where he continues to work as a graphic designer ([Figs. 23-73](#) and [23-74](#)). Brühwiler's painterly and direct approach distinguishes his singular poster designs.

In the same vein, Uwe Loesch (b. 1943), a native of Dresden, Germany, provides the viewer with few clues to the meaning of his minimalist and arcane messages ([Fig. 23-75](#)). The Berlin/Hamburg graphic designer Holger Matthies (b. 1940) delights in presenting ordinary objects and situations in unusual ways: tomatoes become sunglasses ([Fig. 23-76](#)).

The Parisian Philippe Apeloig (b. 1962) was educated at the École Nationale Supérieure des Arts Appliqués and the École Nationale Supérieure des Arts Décoratifs. He then worked as an intern for Total Design in Amsterdam, an experience that greatly enhanced his interest in typography. In 1985, he began working as a designer for the Musée d'Orsay in Paris, and in 1988 he worked and studied in Los Angeles with April Greiman. After returning to Paris, Apeloig began his own studio and became the art director for *Jardins des modes*. In 1997, he became a design consultant for the Louvre Museum and then he became the art director. Whether image-based or typographic, Apeloig's designs are dominated by an expressive and decisive use of typography that not only provides information but also functions as a visual pun ([Fig. 23-77](#)).

After studying design in Munich, Annette Lenz (b. 1964) moved to Paris in 1990, where she worked at the cultural-political design group Grapus. Having launched her own studio in 1993, she works mainly in the social and cultural sector, designing elegant works for public spaces. Among others, her clients include the City of Paris, the French Ministry of Culture, Radio France ([Fig. 23-78](#)), and the Musée des Arts Décoratifs.



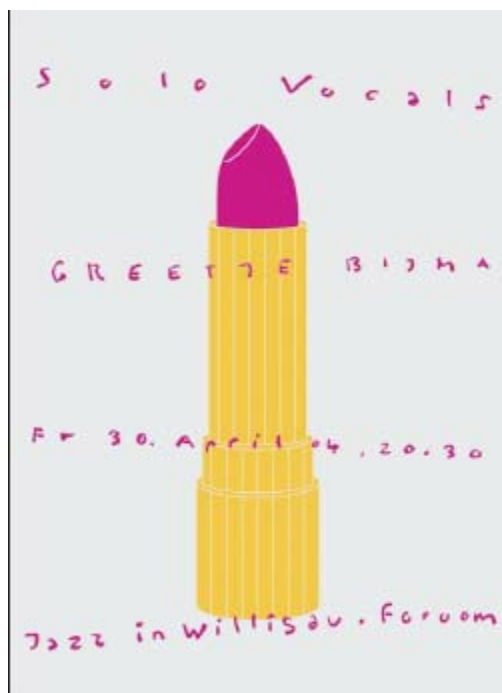


**23-69.** Rudi Meyer, Verdi poster, 2001. The operas of Verdi are implied by undulating lines of type in the colors of the Italian national flag. 128 × 90.5 cm



**23-70.** Niklaus Troxler, poster for David Murray and Kahil El Zabar, 1991. The music is expressed through expressionistic painted letters. 128 × 90.5 cm

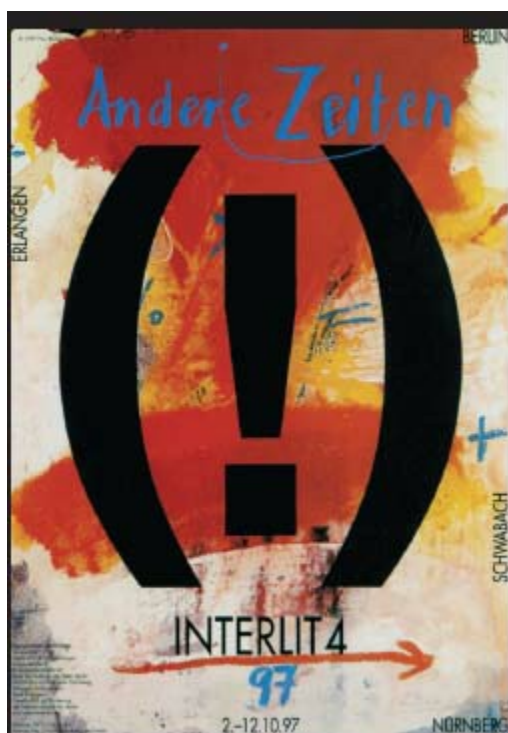




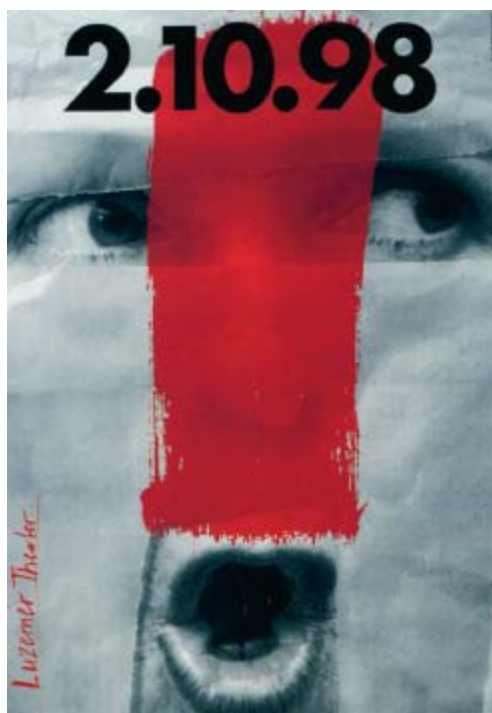
**23-71.** Niklaus Troxler, “Solo Vocals,” poster, 2004. The subject, solo vocals, is represented by a single tube of lipstick. 128 × 90.5 cm



**23-72.** Karl Dominic Geissbuhler, poster for *Maria Stuarda* (Mary Stuart), 2002. The A in Maria Stuarda’s name becomes her decapitated head below the chopping block. 98 × 68 cm



**23-73.** Paul Brühwiler, “Andere Zeiten” (Other Times), poster for Internationale Literaturtage Erlangen, 1997. 128.2 × 90.8 cm



**23-74.** Paul Brühwiler, poster for the Luzerner Theater, 1998. 128.2 × 90.8 cm



**23-75.** Uwe Loesch, “Fly By,” poster, 2003. A poster for an exhibition of Loesch’s own designs curiously mingles flies with the typography, implying that “fliegen” can be translated as “flies” or “flying.” 128.2 × 90.8 cm



**23-76.** Holger Matthies, “Hamburger Sommer 2003,” poster. In this poster for Hamburg summer cultural events, the season is indicated by tomato sunglasses and the woman’s suntan. 119 × 84 cm



23-77. Philippe Apeloig, poster for the exhibition Bateaux sur l'eau (Boats on Water), 2003. This poster was designed for a temporary exhibition in Rouen, France, that displayed models of ancient barges; the typography implies how they traveled on water. 175 × 120 cm



**23-78.** Annette Lenz, “Figures Antiques,” from a series of ten posters for Radio France, 2001. Lenz implies a contemporary interpretation of classical music by imposing a historical painting over a halftone field. 119 × 84 cm

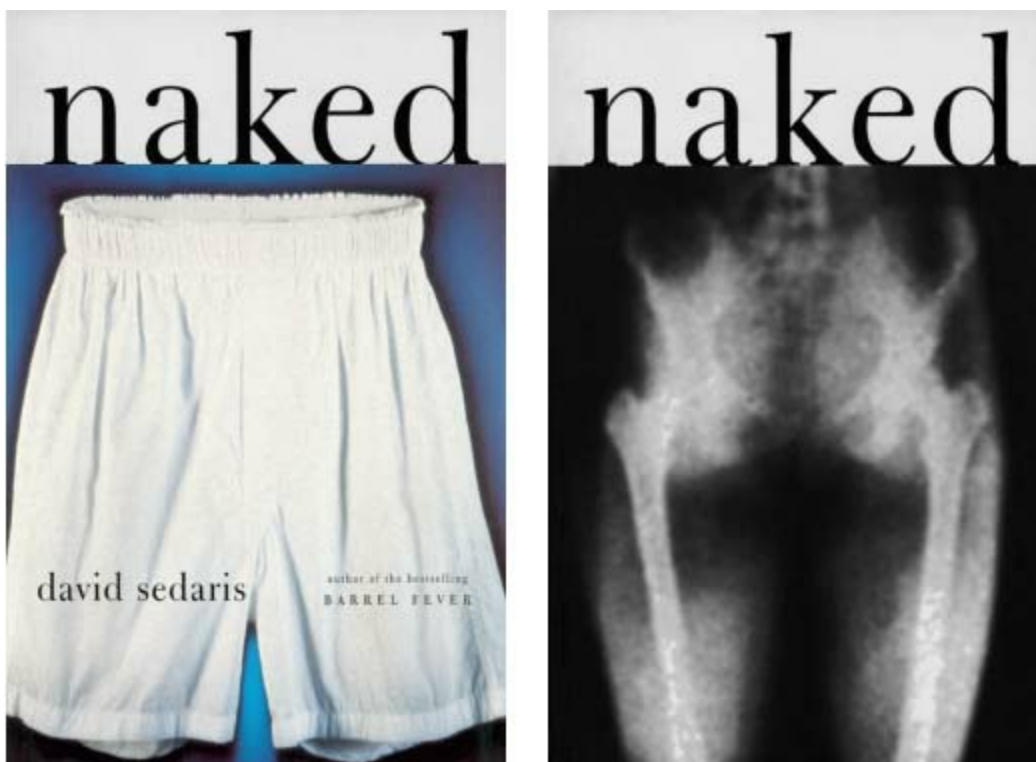




**23-79.** Keith Godard, poster for Verdant Light, a University of Virginia lecture series, 2000. The V backing was printed in fluorescent green to give the impression of green light radiating from the cuts of the large letter. 68 × 51 cm



**23-80.** Keith Godard, poster for Currents, a University of Virginia lecture series, 2001. *Currents* evokes the idea of the travel of electricity and also refers to lecturers using contemporary technology in their work. 68 × 51 cm



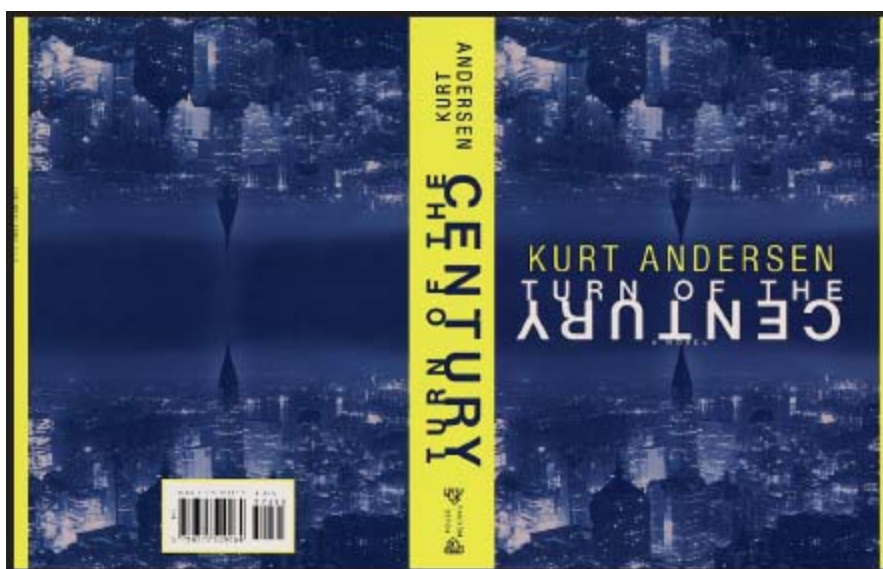
**23-81.** Chip Kidd, book cover for *Naked*, 1997. Two covers in one, this design reveals an X-ray after the dust jacket is removed. Photography by Peter Zeray/Photonica. 24 × 17.5 cm

Keith Godard (b. 1938) graduated from London College of Printing in 1962 and from the Yale University School of Art and Architecture MFA graphic design program in 1967. In 1968, he started Works Design Group with architect partners; since 1987 he has been the principal designer for StudioWorks and is involved with exhibition design, wayfinding, print design/ publishing, public art, and information design. He has taught at the Philadelphia College of Art, Cooper Union, the School of Visual Arts graduate program, and the New York State College of Art and Design. Godard's recent work could be described as "sculptural posters." Ambitious special effects employing die cuts, stamping, and folds add a third dimension that have no precedent in poster design ([Figs. 23-79](#) and [23-80](#)).

## The conceptual book cover

The designs of Charles I. “Chip” Kidd (b. 1964) for Alfred A. Knopf have helped foment a revolution in book jacket design. In a monograph on Kidd's work, Veronique Vienne focuses on the essence of his appeal: “By distancing the title from the image on the cover, Kidd puts a very specific kind of pressure on readers: he asks them to bridge the gap between what they read and what they see. In the process he empowers them by demanding they take control of the communication.” Like Gitte Kath, Kidd frequently uses vintage images such as old prints and family albums found in flea markets and junk shops. His visual cues are elusive and require the viewer to excavate the message. He has said, “I never really know if the readers get the subtle visual puns of my jackets, but I can’t let that inform my design to the point where I will compromise” ([Figs. 23-81](#) and [23-82](#)).

In the late 1980s Katsumi Asaba (b. 1940), who founded the Katsumi Asaba Design Office in 1975, transformed a surviving pictographic script, Dongba (Tompá), used by the Naxi tribe in China, into a personal design language titled “Katsumi Asaba’s Tompa Character Exhibition: The Last Living Pictographic Script on Earth.” As demonstrated by the jacket for the book *Spy Sorge*, one of his goals has been to forge a connection between contemporary graphic design and ancient writing systems ([Fig. 23-83](#)).



[23-82](#). Chip Kidd, book cover for *Turn of the Century*, 1998. A mirror image is used to depict the subject of this novel about the media-driven world of New York and Los Angeles. Photography ©Corbis/UPI. 24 × 17.5 cm



**23-83.** Katsumi Asaba, book cover for *Spy Sorge*, 2003. 23 × 16 cm



**23-84.** Paprika. François Leclerc (art director and designer), Louis Gagnon (creative director, Alain Pilon (illustrator), book covers for the series *Les Allusifs*, 2008. 20.2 × 13 cm



**23-85.** Emilio Gil, designs for the summary and chronology sections of *Pioneers of Spanish Graphic Design*, 2007. A book about the history of the graphic design profession in Spain, this book surveys the work of fifteen Spanish graphic designers from 1939 to 1975. 26 × 21 cm



**23-86.** Emilio Gil, spread from *Pioneers of Spanish Graphic Design*, 2007. This spread highlights the work of Spanish designer Jordi Fornas (b. 1927), celebrating the illustrations and collages he uses to create book covers. 26 × 21 cm

Founded in 1991 by Joanne Lefebvre and Louis Gagnon in Montréal, the Paprika studio imbues all of its designs with a lasting elegance. The firm specializes in graphic design and strategic communications for business. This encompasses book design, identity programs, branding, annual reports, brochures, catalogues, billboards, packaging, exhibit design, signage, and websites.

In 2008, Paprika was asked to create a new image for a Les Allusifs book series. Les Allusifs is a Montréal-based publisher that distributes international fiction and nonfiction books in French-speaking countries. Paprika's covers, illustrated by Alain Pilon, achieve a sense of unity in the jacket designs; they are intellectually challenging and stand apart from those of larger and more commercially aggressive concerns ([Fig. 23-84](#)).



## Design in Spain, Portugal, and Latin America

While one cannot define graphic design from Spain and Portugal as one and the same, these countries share analogous and at times parallel heritages, which have only recently been critically examined within the context of design. From the 1930s through the 1970s, both countries were, to a large extent, cut off from the rest of Europe by repressive governments, political turmoil, and financial misfortune. For this reason, European modernism and Russian constructivism had little influence during this era. However, this seclusion also helped engender a unique approach to graphic design.

Graphic design from Spain and Portugal shares similar aesthetic qualities and often reflect a tranquil view of life: charming, warm, colorful and, at times, imbued with the sensual, the surreal, and the witty. It suggests the Iberian visual culture—opulently textured architecture, local arts and crafts, and modernist art by Gaudí, Picasso, Miró, Dalí, José de Almada Negreiros, and Amadeo de Souza Cardoso.

A former student of Glaser and Ed Benguiat (b. 1927) at the School of Visual Arts in New York, Emilio Gil (b. 1949) has been creative director of Tau Design in Madrid since its founding in 1980. Tau Design is one of the pioneering graphic design studios in Spain, specializing in visual communication and corporate identity programs. Gil is also creative director of Digital Tau, a company specializing in web design.

Clients have included the Madrid City Council, the Ministry of Education and Culture, the International Monetary Fund, and the World Bank Group. He has developed corporate identity programs for Natwest Bank, Centennial Carlos V and Felipe II, and Goya 96, among others. He wrote and designed the book *Pioneers of Spanish Graphic Design* (2007), the leading publication on this subject (Figs. [23-85](#) and [23-86](#)).

Initially studying architecture, Manuel Estrada (b. 1953) and five colleagues founded the Sidecar graphics group in the early 1980s. After working for several years in advertising design, Estrada opened his own graphic design studio in 1989. During the 1990s the studio expanded to a team of ten people involved with corporate design, book design and editorial projects, visual identities for museums, event graphics, signage, and architectural graphics. Striving for a balance between reflection, feeling, and intuition, Estrada works initially with words and drawings, developing and refining ideas before taking them to the computer (Figs. [23-87 through 23-91](#)).

In recent years, Estrada has directed a master's degree program in editorial design at the Istituto Europeo di Design (European Design Institute) in Madrid, and for nine years has conducted a summer design workshop at the Universidad Internacional Menéndez Pelayo in Santander. He is currently chair of the Madrid Designers' Association, which manages the Central de Diseño de Matadero in Madrid (Figs. [23-92 through 23-94](#)).

After studying drama in Paris, Isidro Ferrer (b. 1963) began working as a

graphic designer in Barcelona in 1989 and formed his own studio in Huesca in 1996. His wide-ranging work includes editorial design, illustration, animation, exhibition design, and television graphics. His sculptural book covers often combine found objects with simple graphic elements resulting in whimsical, humorous, and diverse solutions ([Fig. 23-95](#)).

As in Spain, graphic design in Portugal is a relatively new discipline. Although it came to the country long before the 1960s, it was only then that it came to be considered a profession in itself. From 1926 until the 1970s, Portugal was largely isolated from the political, economic, and artistic developments occurring in other parts of Europe. During much of this time, Portugal was governed by the repressive dictatorship of António de Oliveira Salazar.



**23-87.** Manuel Estrada, identity for Fundación Repsol, 2009. The Repsol Foundation operates to further social improvement and sustainable economies in the regions where the company operates.



**23-88.** Manuel Estrada, symbol of the Madrid Regional Traveling Exhibition, 2001. Among other missions, this organization provides towns in the Madrid region with cultural projects related to cinema, art, society, and music. The brand is a five-pointed star that moves forward to become a human figure: the two lower points become two legs running in front of a bold shadow, and the right arm, in red, indicates the direction. The flag of the Madrid region includes seven five-pointed stars.



**23-89.** Manuel Estrada, trademark for the Emprende Fair, 2001. Intended for entrepreneurs and small businesses, this trademark is based on a lowercase e moving forward steadily and firmly.



**23-90.** Manuel Estrada, *Tauromachies*, sign for a special-edition book on bulls from French publisher Plume, with works by photographer Isabel Muñoz, 2010.



**23-91.** Manuel Estrada, identity for Olé Imports, 2004. This Spanish company was formed by two wine experts and focuses on distributing and exporting Spanish wine throughout Europe, the United States, and Canada. The sign shows two intertwined wine glasses that suggest both friendship between the two partners and a common business project.



**23-92.** Manuel Estrada, identities for the Istituto Europeo di Design (European Design Institute), 2000. Estrada's studio created a system of colored icons for the European Design Institute, a private design school started in Milan that now has branches in other cities, including Madrid, Barcelona, and São Paulo. The symbols represent the various disciplines taught at the institute: (*top row*) product, interior, and virtual design; (*bottom row*) graphic, digital, and fashion design.



**23-93.** Manuel Estrada, book covers for the series *El País Aventuras* (El Pais Adventures), 2004. 19 × 11.5 cm

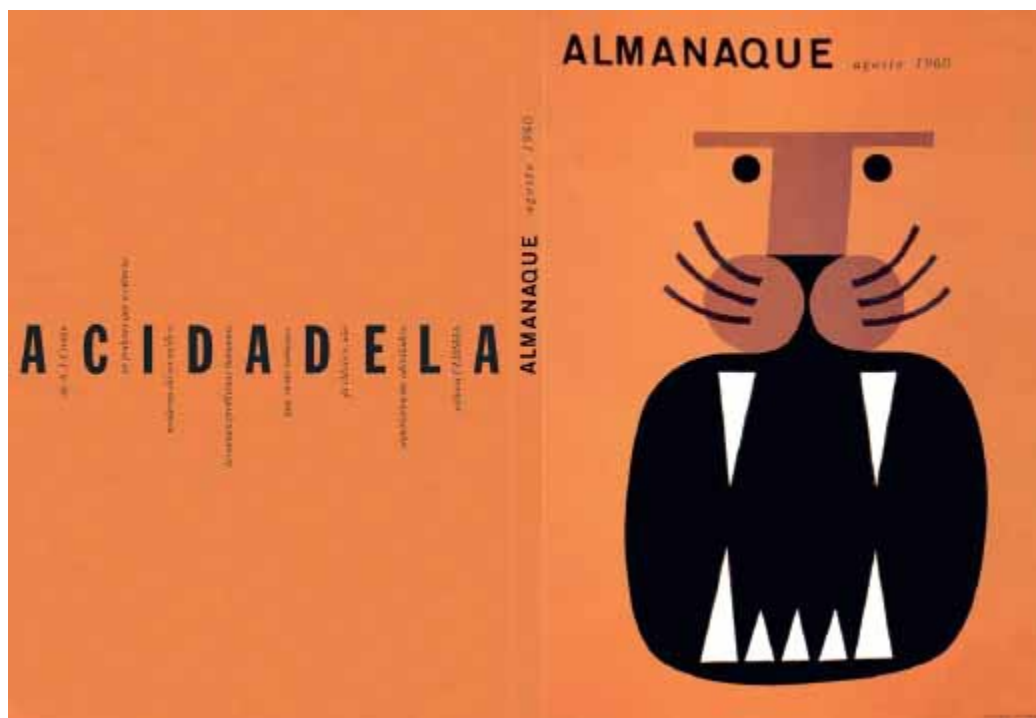


**23-94.** Manuel Estrada, book covers for the series *Espacio abierto* (Open Space) 2004-9. 19 × 11.5 cm



**23-95.** Isidro Ferrer, book covers for *Clásicos Universales* (Universal Classics) paperback collection, 1999-2000. 23.7 × 17.4 cm





**23-96.** Sebastião Rodrigues, cover for *Almanaque*, 1960. 30 × 22.4 cm



**23-97.** Henrique Cayatte (art director), Mário Assis Ferreira (director), *Egoísta* magazine, no. 14, “Portugal,” February 2003. This issue of *Egoísta* explores the topic “Portugal: Pensar o futuro” (Portugal: Thinking the Future). The rooster, a traditional symbol of Portuguese culture, is embedded in a block of ice. Is it being frozen or is it thawing out? Is Portugal beating the economic crisis? 33 × 25.8 cm



**23-98.** Joáo Machado, “1º de Maio” poster for the Almada municipal government, 2008. 100 × 69 cm



**23-99.** Alva (Diogo Potes), visual identity for Lisboa ao Carmo, 2008. Lisboa ao Carmo is a store in a historical neighborhood in Lisbon that sells products promoting the city, such as T-shirts and pins, but it is considered a store for those who love the city rather than for tourists.

Although the country experienced financial hardship during this period, the economy slowly began to improve starting in the 1950s. Real estate developers

from across the globe discovered the beauty of Portugal's shores and began buying land and building luxury resorts. By the 1960s, Portuguese designers had a new client base—the hotel industry and tourism—and all of these new ventures needed visual identities, including signage, advertising, and promotional material. During this time many Portuguese designers went to study in Switzerland, rapidly immersing themselves in the international style and bringing newly acquired skills back to Portugal. Although censorship was still very much in practice, corporate identity systems were largely considered apolitical, and their role as investments in Portugal's growing tourist industry was deemed good for the economy. Thus, Portuguese graphic designers at last had an outlet for their creativity.

Sebastião Rodrigues (1929-97) is generally considered the father of Portuguese graphic design. His early designs reflected his research into indigenous Portuguese popular culture. Between 1940 and 1941, he attended the Industrial School of the Marquis of Pombal, and in 1948 he began working at the studio of Manuel Rodrigues (1924-65). Beginning in the 1960s, Sebastião Rodrigues created the identity for the Calouste Gulbenkian Foundation, a private Portuguese institution dedicated to the arts, charities, education, and science. The foundation maintains an orchestra and a choir, and it organizes solo and group exhibitions for both Portuguese and foreign artists. In addition, the foundation is active in publishing, especially university textbooks. It also supports projects with Portuguese-speaking African countries and East Timor and promotes Portuguese culture abroad. In 1959 Rodrigues was awarded a grant from the foundation, allowing him six months for exploring and collecting popular graphic material from the northern part of Portugal to use in his design projects. From 1959 to 1961 he was art director for the monthly magazine *Almanaque* ([Fig. 23-96](#)).

Following Salazar's death in 1970 and Portugal's disastrous wars in its African colonies, the governing regime was weakened and started to crumble, leading to a peaceful revolution in 1974. Six decades of repression and dictatorship were over, and a new era of democracy and modernity flourished.

Portugal joined the European Union in 1986 and in 1999 was one of the first countries to adopt the euro. Because of the country's subsequent cultural, scientific, and economic development, it today has an increasingly service-based economy.

Henrique Cayatte (b. 1957) attended the College of Fine Arts in Lisbon and early in his career was inspired by Sebastião Rodrigues. In 1990 he founded the Henrique Cayatte Studio in Lisbon, where he has been working with a large team on cultural, education, and scientific design; design for exhibitions, public spaces, and accessibility; illustration and editorial production; and signage. He also serves as a multimedia and communication design adviser ([Fig. 23-97](#)).

Educated at the College of Fine Arts in Porto, João Machado (b. 1942) graduated with a degree in sculpture in 1968. In 1982 he opened his studio in Porto, concentrating on poster design, illustration, and packaging. His posters are typified by exuberant colors, a playful arrangement of geometric elements, and strong contrasts between flat surfaces and textured patterns ([Fig. 23-98](#)).

Alva is a multidisciplinary design studio based in Lisbon, consisting of three principal designers: Ricardo Matos (b. 1974), Valdemar Lamego (b. 1975), and Diogo Potes (b. 1977). Their projects include identities, books, posters, typography, illustration, websites, motion graphics, and environmental design. They are also involved in the promotion of cultural events and organizations in historic Lisbon ([Fig. 23-99](#)).

Mexico has close to 111 million people, who speak Spanish as well as Mayan, Nahuatl, and other regional indigenous languages. European and pre-Colombian cultures are major resources for the Mexican design movement, and modern interpretations of ancient traditions have helped preserve Mexico's cultural heritage. With energy and spirit, many Mexican designers have successfully expressed motifs and themes from their culture. In recent years, Mexico's expanding business environment has provided contemporary Mexican graphic designers with incentives and challenges.

A number of Mexican designers, including Félix Beltrán, were born in other countries. A native of Havana, Cuba, Beltrán moved to New York in 1956 to study painting and graphic design at the School of Visual Arts, the Art Students League, the American School of Art, and Pratt Institute. In 1962 he returned to Cuba, where he designed a series of social and political posters about the Cuban revolution, indigenous art, public safety, and the new economy. In recent years, Beltrán has lived in Mexico, where he works as principal designer for the Beltrán-Asociados Studio. With its architectural, structural framework, Beltrán's graphic design follows the traditions of the international style ([Fig. 23-100](#)).



**23-100.** Félix Beltrán, cover of an invitation for a graphic design exhibition, 2001. 23 × 15 cm



Although from Mexico, Luis Almeida (b. 1946) has an international background, having studied architecture at the National Autonomous University of Mexico, industrial design at the University of Florence, Italy, and semiotics at the Sorbonne in Paris. The corporate identities he has designed include the Mexico City emblem and the National Council for Culture and the Arts, Mexico. His main work is as an editorial designer for the magazines *Saber-Ver* and *Artes de Mexico* and the journals *El nacional* and *La cronica*. As demonstrated by his poster “Cervantes XXXII,” honoring the Spanish author Miguel de Cervantes, Almeida’s designs are often direct and confrontational (Figs. [23-101](#) and [23-102](#)).

Gabriela Rodriguez (b. 1956) studied graphic design at the Escuela de Diseño del Instituto Nacional de Bellas Artes. She has worked on many children’s books, magazines, posters, and contemporary art catalogues. Her whimsical designs, like Montalvo’s, are inspired by Polish poster designers such as Roman Cieslewicz ([Fig. 23-103](#)). Most recently, Rodriguez has engaged in designing for political, social, and cultural causes in Mexico. Her poster “Goya Posada,” designed for a cross-cultural exchange project and exhibition held in Mexico and Madrid, pays homage to two great artists from Spain and Mexico: Francisco Goya (1746-1828) from Spain and José Posada (1852-1913) from Mexico. Both are considered pivotal figures in the art of their respective countries ([Fig. 23-104](#)).

The work of independent graphic designer Alejandro Magallanes (b. 1971) also has roots in the Polish conceptual realm. With overtones of surrealism, he employs collage and freehand drawing with wit and intellectual prowess ([Fig. 24-105](#)).

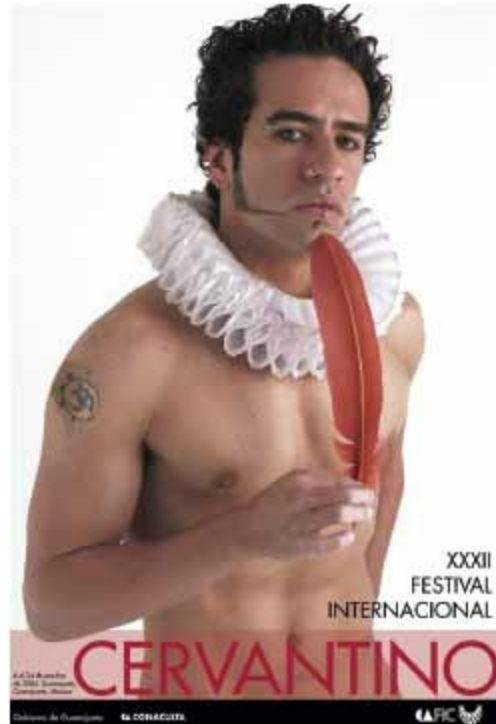
Brazilian graphic designer Rico Lins (b. 1955) received a degree in industrial design in 1976 from the Escola Superior de Desenho Industrial in Rio de Janeiro. Later, he received a diploma of advanced studies in the arts from Université de Paris VIII in 1981 and a master of arts degree from the Royal College of Art, London, in 1987. Over the years he has worked in Paris, London, New York, Rio de Janeiro, and São Paulo for clients such as CBS Records, Time Warner, the *New York Times*, the *New Yorker*, *Time*, *Newsweek*, MTV, *Le Monde*, and the Centre Pompidou.

Highly acclaimed for his pioneering work in graphic design, Lins has received numerous awards from organizations such as the Society of Publication Designers and the New York Art Directors Club. Lins has taught at the School of Visual Arts in New York and the Istituto Europeo di Design in São Paulo, where he is director of the graphic design master’s program. His work has been exhibited internationally, including at solo exhibitions at the Centre Pompidou in Paris and the Museum of Modern Art in New York (Figs. [23-106](#) through [23-108](#)).

Headed by Rubén Fontana (b. 1942), the innovative design firm Fontana Diseño has been highly influential in increasing a public awareness of graphic design throughout Argentina. Fontana introduced typography at the University of Buenos Aires, where he taught until 1997. In addition, he has lectured in graphic design at universities in Brazil, Canada, Colombia, Cuba, Chile, Mexico,



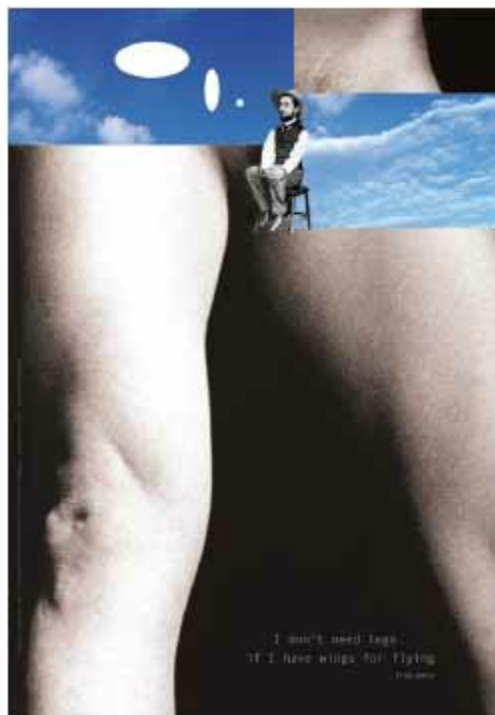
Paraguay, Peru, Uruguay, Spain, and the Netherlands, and his design work is included in major collections such as the Museum of Modern Art in New York. From 1987 until 2006 he directed the international event Bienal Letras Latinas, and for twenty years he was the publisher of the magazine *TipoGráfica* (Figs. [23-109](#) and [23-110](#)).



[23-101](#). Luis Almeida, “Cervantes XXXII,” poster for the Thirty-Second International Festival of Cervantes, 2004. This poster won the judges’ award at the poster competition “Premio Cervantino de Cartel” for its technical qualities and its fresh and controversial message. 102 × 69.6 cm



**23-102.** Luis Almeida, “Quixote,” poster, 2004; a variation on the original poster. 102 × 69.6 cm



**23-103.** Gabriela Rodriguez, “I Don’t Need Legs if I Have Wings for Flying,” poster, 2001. This poster from Mexico is an ode to Henri de Toulouse-Lautrec. 73 × 50 cm



**23-104.** Gabriela Rodriguez, *Goya Posada*, poster, 2002. Poster for cultural-exchange project and exhibition sponsored by the Mexican Ministry of Foreign Affairs and the Mexican Institute, Madrid. This poster concerns the Mexican Revolution of 1910. Spain is symbolized by iconic imagery by Francisco Goya, once a court painter to the Spanish Crown. Mexico is symbolized by an engraving by José Posada, a printmaker and cartoonist credited with educating the general public about political injustices and the abuse of power leading up to the revolution. 101 × 73 cm



**23-105.** Alejandro Magallanes, *Re-flexiones en torno al libro* (Reflections on the Book), exhibition poster, 2002. 101 × 73 cm



**23-106.** Rico Lins, “Human Rights,” poster for the exhibition *Artis 89*, Paris, 1989. 102 × 69.6 cm



**23-107.** Rico Lins, poster for *Doces poderes* (Sweet Powers), 1996. Poster for a film taking a behind-the-scenes look at the electoral campaign in Brazil. 102 × 69.6 cm



**23-108.** Rico Lins, cover for the German magazine *Kultur Revolution*, February 1986. 30 × 21 cm



**23-109.** Rubén Fontana, covers for *TipoGráfica* magazine, c. 2000. 30.8 × 22.4 cm





**23-110.** Rubén Fontana, signage for Morph, 1995. The identity system design reflects the surprising diversity of products and events happening within Morph, a bazaar for household items and gifts.

## A new aesthetic of modern Chinese graphic design

A new aesthetic of graphic design arose in the confluence of intellectual, economic, social, and political forces in the modernization of greater China. Since 1979, as China embraced international commerce, a dramatic change has occurred in which design education programs have begun to emphasize modern Western design movements over five-thousand-year-old Chinese artistic and calligraphic traditions. Design education and practice in China has become an extraordinarily rich field, developing a unique visual language for the rapidly growing environment of cross-cultural dialogue and collaboration, all serving to advance China's objective of becoming a leader in the design industry.

Two pioneers of contemporary Chinese graphic design who embrace modern design, Henry Steiner (b. 1934), and Bingnan Yu, continue to inspire a younger generation of graphic designers. Steiner is among the earliest Western-trained modern designers to practice in Hong Kong, and his work has a significant influence on graphic design in the Pacific Rim. Steiner's family escaped Vienna in 1939 and moved to New York City. He was educated at Hunter College and the Yale University School of Art, studying under Paul Rand, and he received a Fulbright scholarship to the Sorbonne. In 1961, he arrived in Hong Kong on a nine-month assignment as the *Asia Magazine's* first design director, and in 1964 founded the design firm Graphic Communications Ltd. Among his notable designs was a long-lasting series of banknotes for Standard Chartered Bank, developed in 1978 and modified in 1993 to include Hong Kong's official flower as a distinctive icon. Each banknote is based on mythical Chinese animals to reflect an orderly arrangement and straightforward hierarchy based on denomination ([Fig. 23-111](#)). In 1995, Steiner and Ken Haas wrote *Cross-Cultural Design: Communicating in the Global Marketplace*, the first anthology to examine and document the accomplishments of leading graphic designers practicing for clients outside their own countries.



**23-111.** Henry Steiner, series of banknotes for the Standard Chartered Bank, 2003. The mythical animals have evolved over the three-odd decades since the designs were first printed. Many details on the banknotes have cultural relevance. The spherical “see-through” features (in register on both faces) at the front top right represent the Chinese elements: water, earth, fire, wood, metal.

The consecutive historical scenes on the reverse look alternately toward the harbor and the peak. Additionally, at the bottom of the reverse there is a set of five different latticework patterns. Each bill, 7.14 × 14.29 cm

An influential leader in Chinese graphic design, Bingnan Yu (b. 1933) first studied art at the Lu Xun Academy of Fine Arts in China and continued his education at the Hochschule für Grafik und Buchkunst in Leipzig, Germany. In addition to being one of the earliest practitioners of modern graphic design in China, Yu is a former professor at the Academy of Arts & Design, Tsinghua University. As a teacher, he has inspired a generation of Chinese graphic designers by emphasizing the significance of traditional Chinese arts, painting, and calligraphy as well as the principles of both his Eastern and Western design education. In 1992 he became the first ethnic Chinese member admitted to the Alliance Graphique Internationale. In 1998 Yu received the Gutenberg Prize from the city of Leipzig for “rendering outstanding, exemplary services to the advancement of the book arts” ([Fig. 23-112](#)).



**23-112.** Bingnan Yu, “Dream of Flowers Blooming at Pen-tip,” poster, 1997. Poster designed for the 1997 China Communication Poster Design exhibition. 100 × 70 cm

A leader, in both education and practice, in the Chinese embrace of Western design movements is Wang Min, dean of the School of Design at the Central Academy of Fine Arts (CAFA) in Beijing. Educated at Zhejiang Academy of Fine Arts, he later studied with Alvin Eisenman and Paul Rand at Yale University’s School of Art and joined Adobe Systems Creative Services department in 1990.

With Sumner Stone, he was a key member of the design team that developed Adobe's first font catalog ([Fig. 23-113](#)). He developed a strong cross-cultural perspective that would prove a prescient design strategy on his return to China. His ability to fuse East and West is clearly evident in his font designs for Adobe ([Fig. 23-114](#)), in the typography workshop he taught at Yale for ten years, and in the work he designed as a partner in his design firm, Square Two Design ([Fig. 23-115](#)).

As discussed in chapter 20, Wang served as design director for the Beijing 2008 Olympic Games graphics program. His skill in fusing modern Western design, traditional Chinese aesthetic and cultural influences, and Olympic Game design traditions enabled the development of an extraordinary crosscultural design program.

Xu Bing (b. 1955) is a pioneer of modern design who came to wide recognition in the 1980s. His thought-provoking work examines the foundations of Chinese culture and the nature of communication, calligraphy, and art-making through graphic design, conceptual art, and animation. His experience in China during the turbulent Cultural Revolution period transformed his thinking and views of China's traditional culture and the function of language and calligraphy in communication.

Xu studied printmaking at CAFA, graduating in 1981, earned a master's degree at CAFA in 1987, and taught printmaking there. His woodcut prints have been exhibited and collected by many museums, including the Museum of Modern Art in New York. His wide-ranging conceptual art projects have been exhibited extensively in China, Europe, and the United States, where he lived for eighteen years and where he was the recipient of a MacArthur Fellowship grant in 1999. Xu returned to China in 2009 to become vice president of CAFA.

His explorations of Chinese calligraphy bridge Eastern and Western graphic design to produce books "written" and designed of iconic signs or of invented Chinese calligraphic characters. In *Square Word Calligraphy* he transformed Chinese calligraphic characters into English alphabetic letters, and in *Book from the Sky*, he created a six-volume book exhibited as a scroll incorporating a calligraphic vocabulary of 4,000 invented characters of no conventional meaning to bring attention to writing as the "essence of culture" and the dangers of distorting communication and the Chinese identity ([Fig. 23-116](#)).

Song Xeiwei (b. 1963), a graphic designer and professor at CAFA in Beijing, has inspired a generation of graphic designers. Song's work as both a designer and an art director encompasses a wide range of print projects in which he combines postmodern visual language and modern paper-production methods with traditional Chinese cultural arts. He developed interior designs for the Olympic Line of the Beijing subway stations, wayfinding information column designs for the 2008 Beijing Olympic Park, and an exhibit identity design for the 2009 ICOGRADA World Design Congress in Beijing. His book design was awarded the World's Most Beautiful Book prize at the Leipzig Book Fair in 1998, and has been exhibited in international design festivals including the Germany-China Design Biennale in 2010 ([Fig. 23-117](#)).





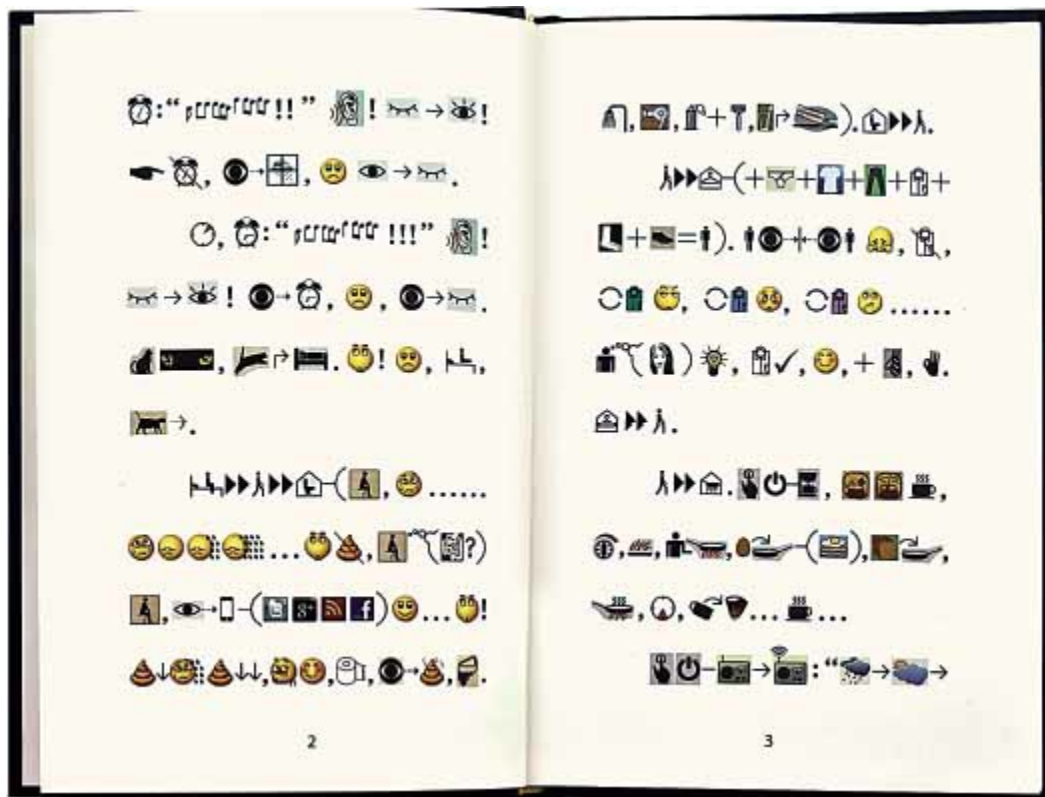
**23-113.** Wang Min, Adobe Type Library font catalog cover, summer, 1990. 81.3 × 55.9 cm



**23-114.** Wang Min, font design, 1995. 84.1 × 59.4 cm



**23-115.** Wang Min, “The Forbidden City,” logo and poster, 1994. The Forbidden City was the royal palace during China’s last two dynasties, the Ming and Qing, and is now a national park. 84.1 × 59.4 cm



**23-116.** Xu Bing, *Book from the Ground*, 2012. A graphic novel narrates the story of a day in the life of an urban worker told entirely in ideographic signs of wayfinding, corporate, chemical, food, game, insignias, and instructional signs

that challenge conventional readings of visual language and Chinese calligraphy in particular. The work recalls Ilia Zdanevich's 1923 book *Le-Dantiu as a Beacon* and James Joyce's 1922 novel *Ulysses*. 23 × 15.5 cm



**23-117.** Song Xeiwei, maquette of information columns for the Olympic Park, 2008. A series of twenty-nine information and wayfinding column designs with animation, sound, video, and typography related to each of the twenty-nine Olympic host nations placed in intervals to surround the Olympic Park in Beijing. 29 m high (each tower)

Jingren Lu (b. 1947) is one of China's most influential modern book designers and illustrators. He is the principal of his own design firm, Jingren Art Design Studio, and is a professor at the Academy of Arts and Design at Tsinghua University. He began his design career in the late 1970s at the China Youth Publishing House where he became a senior art editor. In 1989, he studied with designer Sugiura Kohei at the College of Art Engineering in Kobe, Japan. Jingren opened his own design agency in 1998 and has won a succession of book design awards, including the Most Beautiful Book in the World award from the Graphic Arts Association of Hong Kong in 2009.

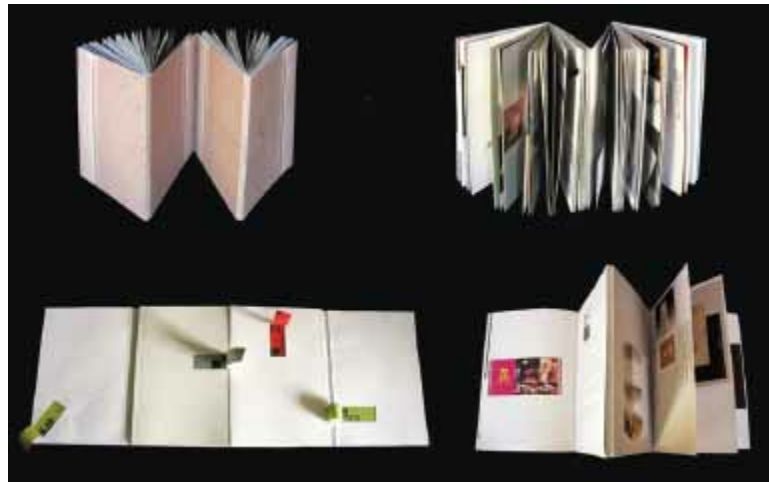
In his book designs Jingren creates multiple levels of texture and meaning focused on what he describes as the “five senses” of reading a book: cover design, binding, text design, layout, and editing. His designs emphasize the book as an interactive three-dimensional object ([Fig. 23-125](#)) in which a text may unfold as a scroll as often as a single page to turn. His use of unique materials, elegant bindings, and incised cover treatments draws on China's rich aesthetic traditions and expressively joins them with postmodern Western

design ([Fig. 23-118](#)).

Among a new generation of Chinese graphic designers to embody a developing contemporary aesthetic are He Jianping (b. 1973) and Jiang Hua (b. 1973). He first studied art at the China Academy of Art at Hangzhou. After studying at the Berlin University of the Arts, he remained in Berlin, where he opened Hesign Studio. With their remarkable blend of type and photography, his posters exhibit the majesty and serenity of traditional Chinese landscape painting ([Figs. 23-119](#) and [23-120](#)).

A graduate of the Design School at Wuxi University of Light Industry, Jiang Hua taught graphic design at Ningbo University and is now a member of the design faculty at CAFA. In 1998 he formed his design studio with partner Pan Qin. In his own design work, Jiang explores modern Chinese typography and its development, basic structure, and history. This research forms the basis of his unique methodology, visual explorations, and creative approach towards his recent work ([Fig. 23-121](#)).

Zhao Jian (b. 1966) studied at the Academy of Arts & Design at Tsinghua University under his mentor, Bingnan Yu. He now teaches at Tsinghua University and is a graphic designer in Beijing specializing in visual communication for publishers. Frequently blending traditional Chinese illustrations with Chinese typography, his book designs express a harmonious refinement ([Fig. 23-122](#)).



[23-118](#). Jingren Lu, *Flip*, book, 2004. A contemporary book design in two attached sections. The physical structure emphasizes the book designs featured within. As with many of Jingren's designs, there are multiple entry points. Work from each major Chinese geographical area opens with a section divider featuring perforated flaps that peel back to reveal the area's name. 28.25 × 19 cm



**23-119.** He Jianping, poster advertising Hesign Studio Berlin, 2004. 84 × 118.9 cm



**23-120.** He Jianping, silkscreen poster design, 2008. This poster was



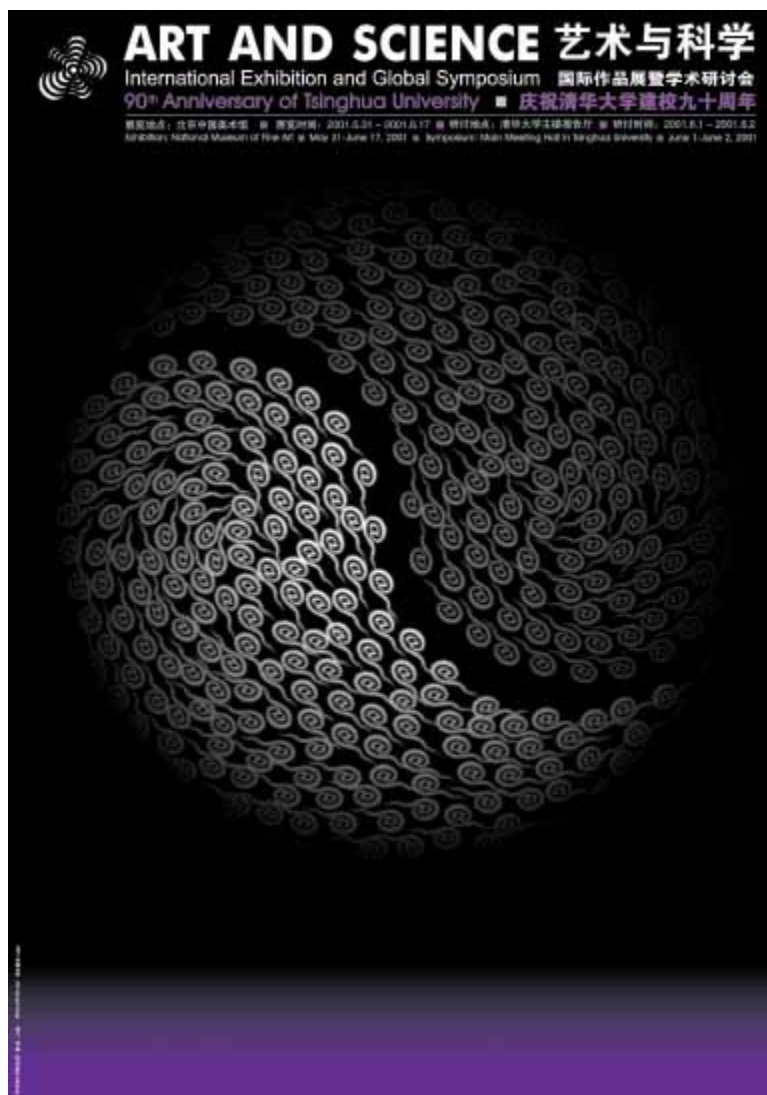
commissioned by the Central Academy of Fine Arts in Beijing as part of an exhibition of design for the Beijing Olympics. 118.9 × 84 cm



**23-121.** Jiang Hua (art director and designer), Eastern Zhejiang, Chinese typeface for *Eastern Zhejiang Culture Magazine*, poster, 2003. *Eastern Zhejiang Culture Magazine* is the official magazine of the Cultural Relics and Museum Association of China. 100 × 70 cm



**23-122.** Zhao Jian, book design for *The Kite Art of Cao Xueqin*, 2005. 26 × 23 cm



**23-123.** Ma Quan, “Art and Science” poster, 2001. This poster was designed for the Art and Science International Exhibition and Global Symposium, 2001. A cloud of @ signs serves as a visual metaphor and ideogram for *tai ji*, the traditional Chinese concept of infinite energy and interaction. 100 × 70 cm



**23-124.** Wu Yong, *Chuan Shi You Bao* (The Precious Stamps), 2010. Designed to suggest a museum display, this two-volume book contains antique postage stamps embedded in die-cut pages covered with transparent film. 27 × 26 cm

Ma Quan (b. 1962) is a professor of design in the Academy of Art & Design at Tsinghua University. He is both a graphic designer and environmental graphic designer focused on visual identity design and visual communication design for city planning in China. His texts are widely used in planning public visual identity design, wayfinding, and large-scale outdoor advertising for cities in China. (Fig. 23-123)

Wu Yong (b. 1965) creates exceptionally elegant book designs that often emphasize three-dimensionality and combine traditional Chinese book arts, shaped page layouts, die-cuts, and unique folds to illuminate the subject matter. Yong studied at the Academy of Art & Design at Tsinghua University in Beijing with Jingren Lu, graduating in 1988, and then joined China Youth Publishing House as a designer. He became a vice director of arts editors before starting his own studio in 1998. He is now the dean of the Design Department at Shantou University Cheung Kong School of Art and Design (CKAD), and he was the recipient of the Most Beautiful Book in the World prize in 2010 (Fig. 23-124).

Cao Fang (b. 1956), a professor at the Nanjing Arts Institute, incorporates ancient Chinese themes and rich cultural symbolism into her work. Cao's designs reflect a complex layering of hand drawings, musical notes, Western typography, Chinese calligraphy, and photographs, which she knits smoothly together. Her work has appeared in exhibitions worldwide, including a series entitled Chinese Characters and Music that was seen between 2000 and 2006 at the Hong Kong Heritage Museum, the Track 16 Gallery in Santa Monica, California, and the Zürich Design Museum (Fig. 23-125).

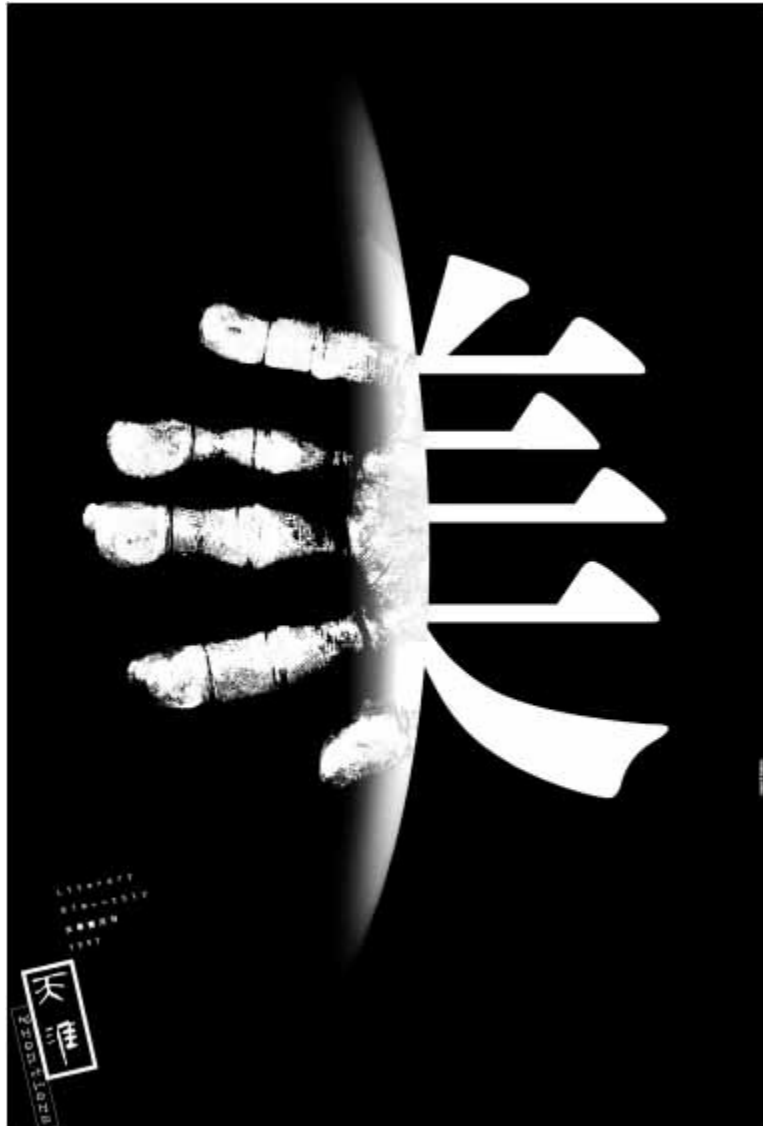
Han Jiaying (b.1961) graduated from Xi'an Academy of Fine Art in 1986 and taught design there until 1990, when he moved to Shenzhen, China's first

special economic zone city, where economic reforms widely expanded opportunities for graphic design. He established his own design firm in 1993. Working on a range of identity and branding projects, he has poetically deconstructed traditional Chinese calligraphy, combining it with cultural signs to create new signs and new interpretations ([Fig. 23-126](#)).



**23-125.** Cao Fang, “Live Culture, Type Culture,” poster, 2001. Designed for an international poster exhibition, collaged and layered signs, calligraphic writing, and typographic characters illustrate the history of writing and printing, including the earliest ink on paper, typeforms from cuneiforms, Pi Sheng’s invention of movable type in Asia, and Gutenberg’s invention of movable type in Europe. The bold Chinese character repeated across the poster is the logogram for “living.” 60 × 40 cm





**23-126.** Han Jiaying, promotional poster and cover for *Frontiers* magazine, 1997. The tranquil Chinese character for *mei* (beautiful) is made into a stylized image with half of the ideogram's strokes reconstructed as an ink handprint, creating tension between calligraphic and pictorial signs for beauty. 100 × 70 cm



**23-127.** Han Xu, “Image of Istanbul– West and East,” poster, 2003. Wordplay on the name of Istanbul contrasts the city’s ancient traditional cultural roots with its Westernized economy and social structure. The poster was designed as part of a Chinese program to recognize Asian cities outside of China. 128 × 90 cm

Han Xu (b. 1971) is an innovative graphic designer and a professor of graphic design and motion graphics at the China Academy of Art (CAA) in Hangzhou. His poster designs and public design projects dedicated to modernizing wayfinding for cities often show a complex mix of traditional Chinese characters and modern Western design, reflecting a process he sees creating new signs in “conceptual balance” ([Fig. 23-127](#)).

Bi Xuefeng (b. 1963) belongs to the third generation of Chinese graphic designers. His often experimental designs emphasize Chinese cultural traditions influenced by modern Western design processes, which are “used to serve our culture’s progress.” He graduated from CAA in 1989 and then joined colleague Wang Yufei’s design firm in Shenzhen, where their work was instrumental in defining the early 1990s modern movement of Chinese design that began in Shenzhen. In 1997 Xuefeng founded his own firm, IMAGRAM Graphic Design,

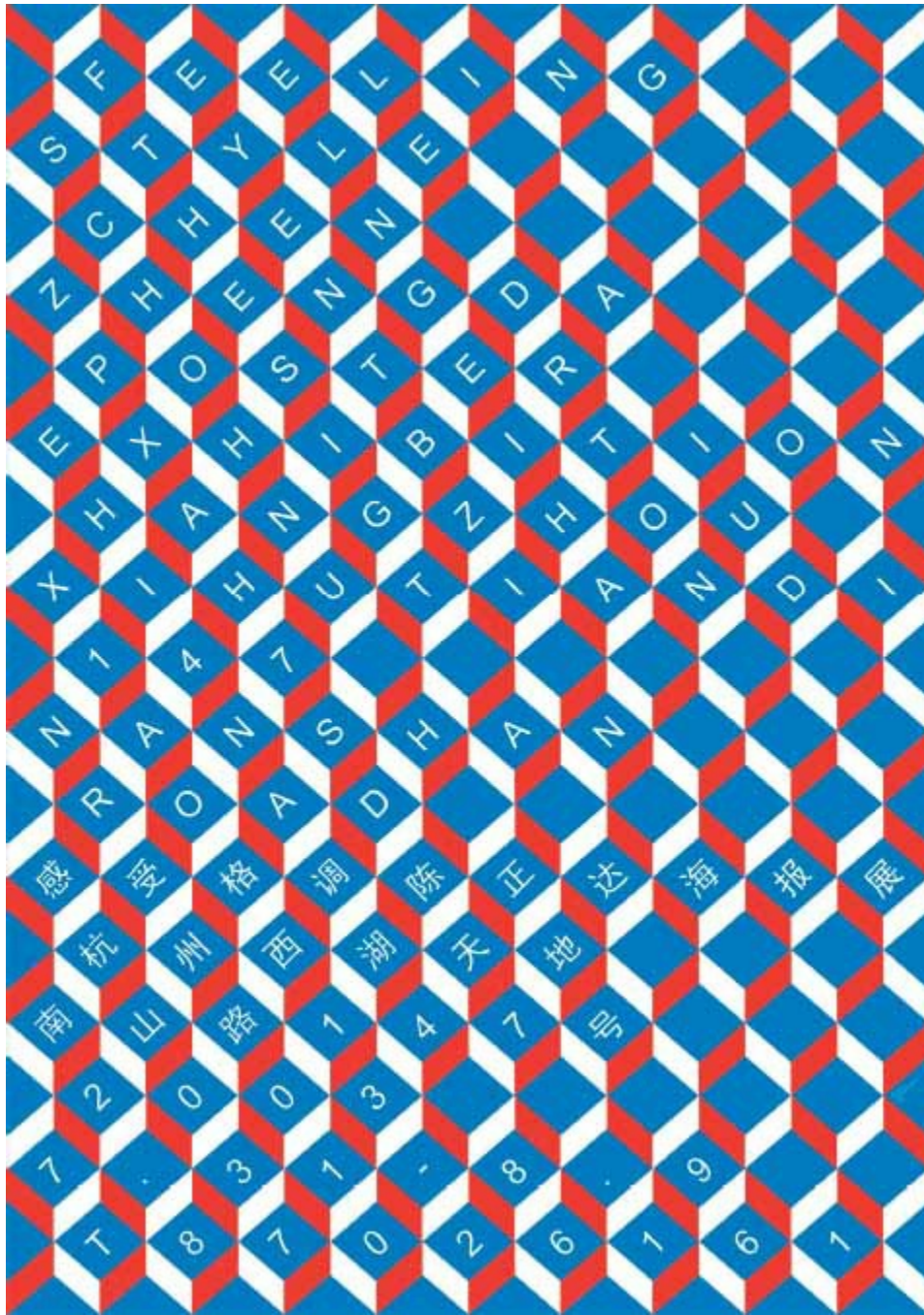
in Shenzhen ([Fig. 23-128](#)).

Chen Zhengda (b. 1977) studied at CAA, graduating in 2002, and stayed on to become an instructor. He began work as an independent designer in 2002 and founded his design studio, Superdesign, in 2007. He is one of the founders and curators for the China International Poster Biennial that began in 2003 to showcase new work of designers developing a modern visual language of design in China. His designs of posters, identity programs, environmental graphics, and books emphasize postmodern type and image relationships. His work has been included in many exhibitions, including China Design Now at the Victoria and Albert Museum in London in 2010 ([Fig. 23-129](#)).

Born in Guangdong, Wang Xu (b. 1955) is a graduate of the Design Department of Guangzhou Academy of Fine Arts. Between 1986 and 1995, Wang worked as a graphic designer in Hong Kong before he returned to Guangzhou and founded WX Design. In addition, he is the design director of the Guangdong Museum of Art and a professor at the Design & Art College of Hunan University. Wang's expressive designs reflect the grace and beauty of traditional Chinese calligraphy and brush painting ([Fig. 23-130](#)). He has edited and designed more than eighty design books and magazines, including *Design Exchange* and numerous volumes of the book series *Graphic Designers' Design Life*. Wang has received more than one hundred international design awards, including the Icograda Excellence Award and the International Biennale of Graphic Design Moscow.



**23-128.** Bi Xuefeng, “Cité Internationale des Arts” (International City of Arts), poster, 1997. The design was inspired by the architecture, street images, and worn graffiti painted walls of Paris, with calligraphic forms for “Cité Arts” constructed of Bi Xue-feng’s own photocopied and collaged photos of Paris. 100 × 70 cm

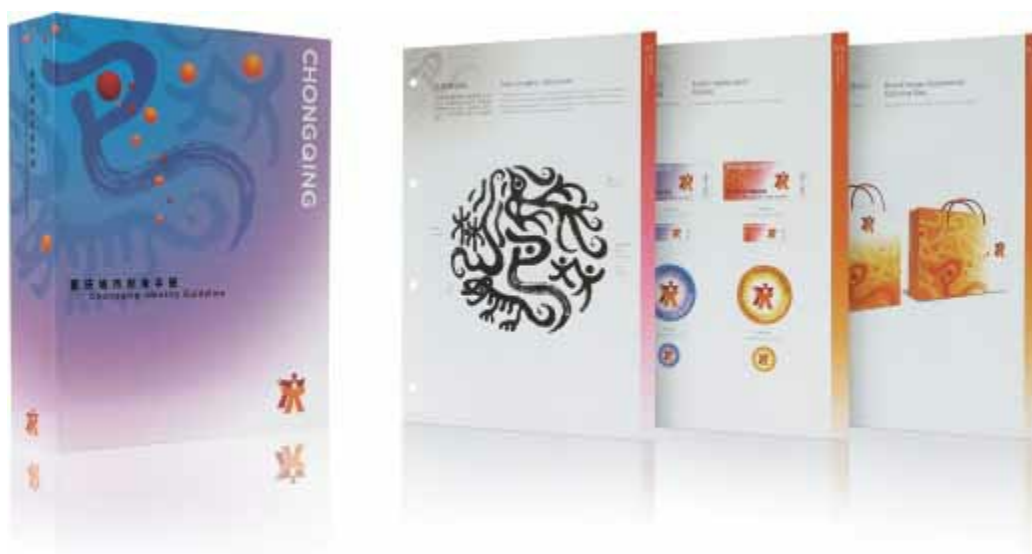


**23-129.** Chen Zhengda, “Feeling Style,” silkscreen poster, 2003. Geometric forms in fusion with text suggest the motion, reflections, and color of West Lake that dominates the Hang-zhou region of China. 128 × 90 cm

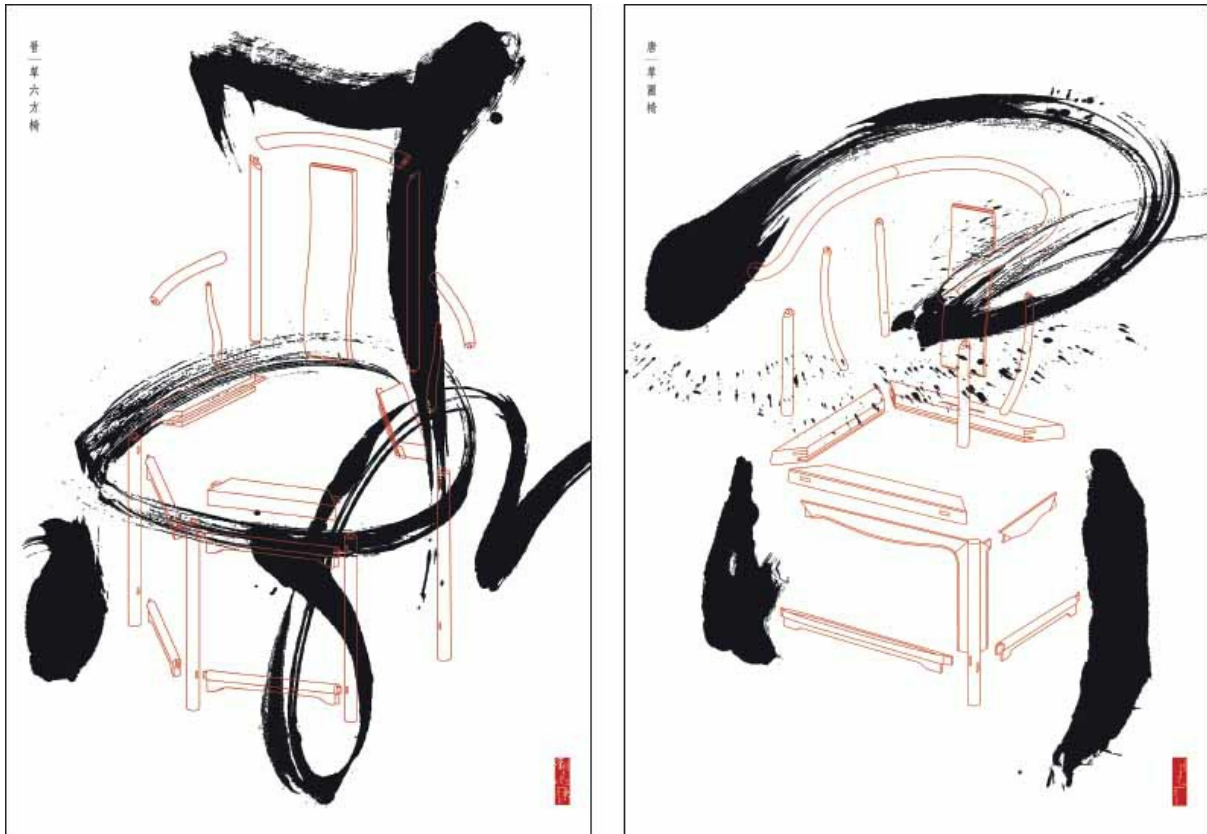




**23-130.** Wang Xu (designer) and Zi Quan (art director), *Artistic Conception Writing*, book design, 2000. The book, based on a collection of Chinese characters and folk art, is divided into Dragon and Phoenix volumes. It contains a mixture of graphs and patterns using paper-cuts, folk objects, woodcuts, embroidery, and architecture. 30.5 × 25.4 cm



**23-131.** Kan Tai-keung, Chongqing identity guideline, 2008. Kan created the identity and system graphic standards manual concerning the application of Chongqing's logo and icons to public signage, events materials, and architecture. 25.4 × 22.2 cm



**23-132.** Freeman Lau and Tong Yang-tze, “Chairligraphy II, Jin’s Hexagonal,” poster, 2011. Lau’s lines of a classic Ming style chair overlaid with Tong’s hand-painted calligraphy is one of a series of printed and hand-inked posters emphasizing traditional and modern design. Lau’s configurations of chair designs, in two and three dimensions, act as metaphors for design aesthetics and social roles in modern Chinese society. 100 × 70 cm

Kan Tai-keung (b. 1942) is a pioneer of modern design in China who immigrated to Hong Kong at age fifteen to become a tailor. After ten years in the cloth trade he began studying drawing and painting and then enrolled in design courses at the Chinese University of Hong Kong. In 1976 he founded his own firm, now known as KL&K Creative Strategies. Kan and his partner Freeman Lau have been at the center of modern design in Hong Kong, developing cross-cultural designs fusing traditional Chinese arts and modern Western design. Kan’s graphic designs and ink paintings have earned international recognition. He was named one of the one hundred world’s-best graphic designers by *IDEA* magazine in Japan in 1993 and in 1995 became the first Chinese designer included in *Who’s Who in Graphic Design* ([Fig. 23-131](#)).

Freeman Lau (b. 1958) was born in Hong Kong and educated at Hong Kong Polytechnic University. He joined the design firm of one of Hong Kong’s most respected designers, Kan Tai-keung, in 1988 and became Kan’s partner in 1996 in KL&K Creative Strategies. Lau’s poster designs display fine art influences, as he joins traditional calligraphic arts and modern design in a unique synthesis of contrast and metaphor that emphasize layers of meaning ([Fig. 23-132](#)).

Tommy Li (b. 1960) brings a decidedly Western and postmodern visual language to his graphic design work, which he combines with elements of

traditional Chinese arts. Li incorporates layered, textured, and deconstructed digital design in his work, particularly in publications such as *Vision Quest* ([Fig. 23-133](#)), a bilingual (English and Chinese) large-format magazine he designed and published (1999-2000). Li attended the School of Design at Hong Kong Polytechnic University and began his own design firm in 1993 in Osaka, Japan, before returning to Hong Kong.

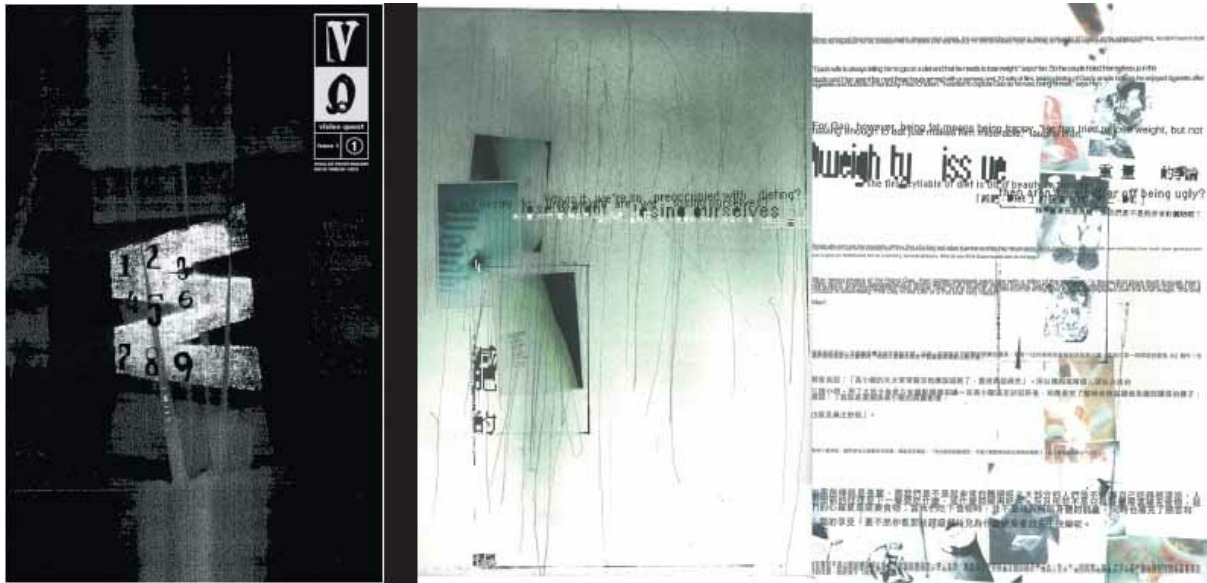
Another designer who uniquely embraces modern Western design is Hong Kong-based Stanley Wong (b. 1960). A graduate of the Hong Kong Technical Teachers' College, he refers to himself as a “social worker of visual communications.” His designs juxtapose Chinese aesthetics and modern visual language to emphasize social messages that frequently call attention to interpersonal human relations ([Fig. 23-134](#)). He has won many awards worldwide in graphic design and advertising, and his designs are in permanent collections of Hong Kong museums and the Victoria and Albert Museum in London. In 2005, his poster series on addressing “the spirit of Hong Kong” was one of the two artworks from Hong Kong presented at the Venice Biennale ([Fig. 23-134](#)).

Graphic design in the former Portuguese colony of Macau displays both Iberian and Chinese influences. Ung Vai Meng (b. 1958), a native of Macau, was educated in Portugal and later at the Academy of Fine Art of Guangzhou, China. From 1985 until 1998, he was a designer for the Macau Cultural Institute, and from 1999 until 2008 he was director of the Macau Museum of Art. He is currently president of the Macau Cultural Affairs Bureau ([Fig. 23-135](#)).

In the decades since 1979, China has undergone a revolution in its design education and professional design practices to become an active participant in the design dialogue shared among many cultures worldwide. The biennial Icofrada World Design Congress and the Beijing Design Week held in China in 2009 was the first ever large-scale design event in China, and it presented unique opportunities, through public forums and exhibitions, for a free exchange of ideas on the future of design and design education in China. Accelerating economic and social development is producing new creativity in China and is offering Chinese designers great opportunities to advance a cross-cultural dialogue and meet the country's goal of becoming a world leader in design.

## South Korea

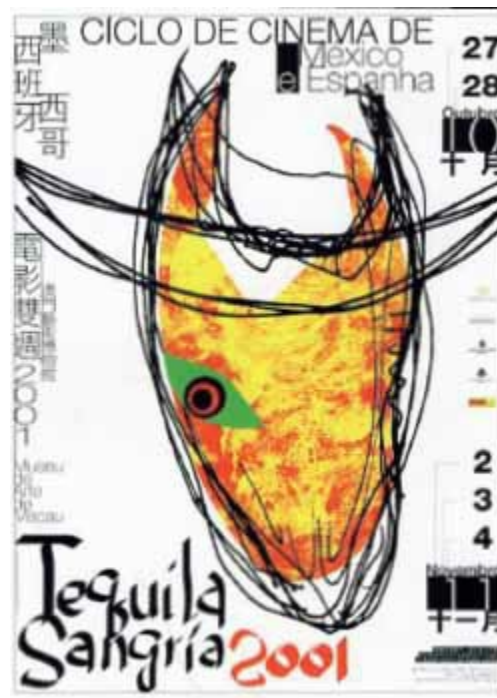
In the early 1980s the Korean graphic designer Ahn Sang-Soo (b. 1952) designed a succession of experimental letters based on older Korean typefaces. This series was the first to deviate from the rigidity of Hangeul typography, a Korean alphabet created in the mid-fifteenth century, and the square frame of Korean writing. In his poster and publication designs, Ahn incorporates letters as free and playful elements ([Fig. 23-136](#)). Since 1985 he has been the art director, designer, and editor for the underground art-culture magazine *Bogoseo/Bogoseo* (Report/Report) ([Fig. 23-137](#)).



**23-133.** Tommy Li, cover and spread for *Vision Quest*, no. 1, 1999. The magazine, designed and published by Tommy Li, with contributions from many Hong Kong designers, addressed a wide range of social and cultural topics. 47 × 32 cm



**23-134.** Stanley Wong, “Eye,” poster, from the “People” series, 2003. Human body parts combine with strokes of Chinese characters to form a complete single Chinese word. 100 × 70 cm



**23-135.** Ung Vai Meng, poster for Tequila-Sangria cinematic series, featuring films from Mexico and Spain, 2001. 100 × 70 cm

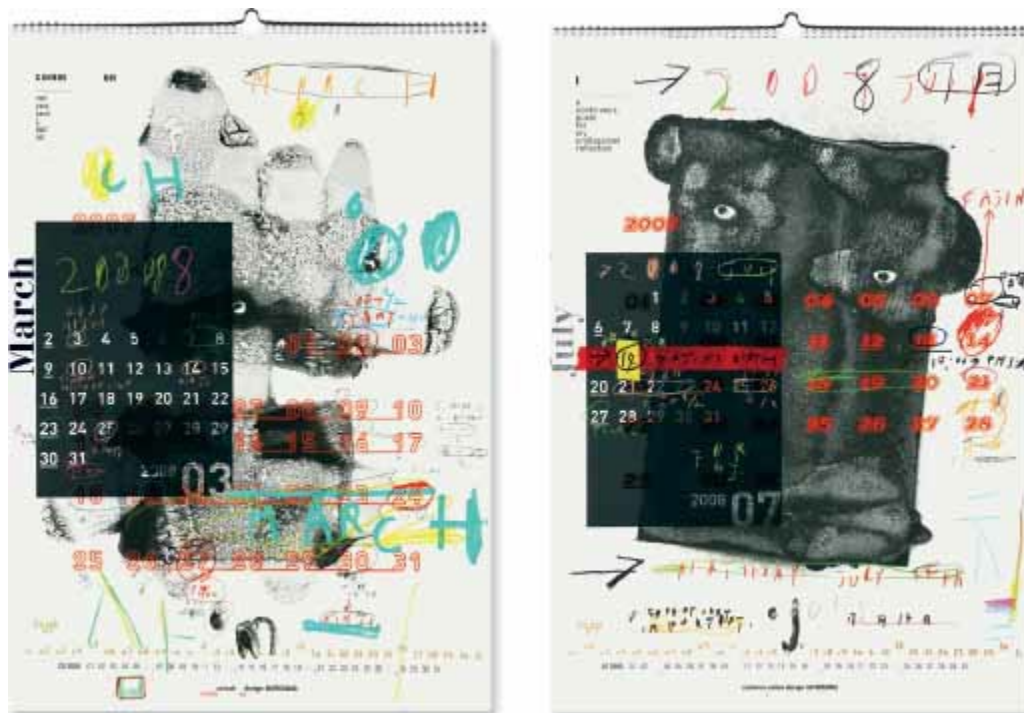




**23-136.** Ahn Sang-Soo, poster for the Jeonju International Film Festival, 2002. 100 × 70 cm



**23-137.** Ahn Sang-Soo, spread from the underground art-culture magazine *Bogoseo/Bogoseo* (Report/Report), c. 1990. 30.8 × 44.8 cm



**23-138.** Kim-jun Park, pages from the “Five Years Recycling Calendar,” 2005-2008. Park made collages of recycled designs and added new marks to form a progressive series of calendars. 32 × 22 cm



**23-139.** David Tartakover, poster celebrating the Henri de Toulouse-Lautrec centennial, 2001. The beauty of this poster comes from its minimalism and the tension created by the intersection of the horizontal and diagonal text. 98 × 68 cm



**23-140.** Morteza Momayez, cover for *Blue: A Collection of Forugh Milani's Poetry*, 1994. 25 × 19.5 cm

Kum-jun Park (b. 1963) graduated from Hong-ik University's Department of Communication Design in 1988 and received his master's degree in advertising and public relations from the same university in 1999. From 1988 until 1998 he worked first as a designer in the public relations department of the SsangYong Group, and later as the art director for the advertising agency Cheil Communications. In 1998 he founded his own design studio, 601bisang, and he continues to serve as its president and creative director. He has received numerous national and international design awards, including the New York Art Directors Club Gold and Silver Medals. His work is included in the permanent collections of the Denmark Danske Plakat Museum, the Stedelijk Museum Amsterdam, the Center for Contemporary Art (Japan), and the Museum of Modern Art (Toyama, Japan). In works such as the "Five Years Recycling Calendar," Park's designs blur the border between typography and painting ([Fig. 23-138](#)).

## The Middle East

The Israeli graphic designer David Tartakover (b. 1944) studied at the Bezalel Academy of Art and Design in Jerusalem before graduating from the London College of Printing in 1968. Since 1976 he has served as a senior lecturer in the visual communication department at the Bezalel Academy of Art and Design and has been a frequent speaker at professional seminars and art colleges in Israel and elsewhere. Since 1975 he has operated his own studio in Tel Aviv, specializing in visual communications on cultural themes ([Fig. 23-139](#)).

Graphic design in Iran has developed an increasingly idiosyncratic flavor. In the late 1960s, Morteza Momayez (1936-2005), who is universally considered the father of Iranian graphic design, left Tehran to study at the Paris Decorative Arts School. While there, he was exposed to the work of his European contemporaries and was deeply influenced by the Swiss school of international typography and the Polish poster movement. Momayez did not seek to copy their work. Rather, he developed his own style, drawing from Iran's distinctive visual culture. By combining Iran's centuries-old traditions in illustration and calligraphy with new approaches to working with typography and image, he created something new and uniquely Iranian ([Fig. 23-140](#)). Momayez also did much to foster the practice of graphic design and design education in Iran. He established the Iranian Graphic Designers Society (IGDS), brought together the country's most talented designers, involved them in education, and inspired and engaged new generations of artists. Today, the IGDS is one of the most vibrant, dynamic, and robust design associations in the world.



[23-141](#). Majid Abassi, poster for *Boof-e Kour* (The Blind Owl), 2003. Sadeq Hedayat (1903-1951) and his literary masterpiece *Boof-e Kour* were the subjects of the First Iranian Typography Exhibition. 100 × 70 cm



**23-142.** Majid Abassi, poster for an exhibition of photographs of Sadeq Hedayat, 2001. 100 × 70 cm



**23-143.** Reza Abedini, film poster for *Rêves de sable*, 2003. The sable cloak is created from a collage of Persian lettering. 120.5 × 89.5 cm





**23-144.** Reza Abedini, poster for Visual Experiments, an exhibition of his own work, 2002. 120.5 × 89.5 cm

A student of Momayez, Majid Abbasi (b. 1965) earned a degree in visual communications from the Faculty of Fine Arts, University of Tehran. He is part of a generation of designers who emerged after the Iran-Iraq War (1980-88), and in 1989 he opened his own studio, Did Graphics. Under Abbasi's direction, Did Graphics became one of the most prestigious studios in Iran. Like Momayez, Abbasi has stylistically broken away from—but not abandoned—traditional approaches to Persian illustration and calligraphy. Abbasi embraces these traditions and recombines them in unique ways, often inspired by the Swiss and Polish poster schools and work from Germany and France. In his poster for *Boof-e Kour* (The Blind Owl) ([Fig. 23-141](#)), designed for the First Iranian Typography Exhibition, he arranged traditional Persian calligraphy with great restraint and a minimalist, almost Swiss, approach. The poster is also a visual pun, with blurred text creating the eyes, and crisp text the nose, of the “blind owl.” Other works, such as his poster for an exhibition of the photographs of Sadeq Hedayat ([Fig. 23-142](#)), suggest the surrealist influence of the Polish poster movement. Here he seamlessly combines iconic Persian imagery with Western-style photography. The resulting image is an arresting display of traditional Persian motifs melding into the form of a figure.

The expressive typographic posters of the Iranian graphic designer Reza Abedini (b. 1967) reflect both his training in graphic design and his later education as a painter. Often combining Persian with English or French, his posters radiate a graceful elegance. As with his prize-winning poster for the film *Rêves de sable*, his type and image frequently become one and the same ([Figs. 23-143 and 23-144](#)).

The book covers of Saed Meshki (b. 1964) are ethereal and speak of a separate world. They transport the viewer to a spirited place and time indicative of the

poetry and stories contained within. His work is painterly, yet every composition is made of individually scanned and digitally manipulated elements. Nevertheless, the work is organic and tactile and the sense of human touch is readily apparent. The incorporation of calligraphy produces an aesthetic strikingly different from that of Western design traditions (Figs. [23-145](#) and [23-146](#)).



[23-145](#). Saed Meshki, book cover, 1999. 25 × 19.5 cm



[23-146](#). Saed Meshki, cover for *Contemporary Poem*, 2000. 20.2 × 13 cm

## A voice from Africa

Chaz Maviyane-Davies (b. 1952), called “the guerilla of graphic design,” creates posters with richly metaphoric and hopeful messages. The risks he has taken in his personal life and in his work result in cross-cultural images that communicate with incisive effectiveness. Born and raised in Rhodesia, known as Zimbabwe since it became independent in 1980, Maviyane-Davies eventually went to London, where he studied graphic design. He has worked in Japan, where he studied three-dimensional design, and in Malaysia for the International Organization of Consumers Unions and the JUST World Trust. His professional experience in London has included time with Fulcrum Design Consultants; Newell and Sorrel Design, and the graphic design department of the BBC. From 1983 until January 2001, he had his own design studio in Harare, Zimbabwe, creating a human rights poster series for which he has gained worldwide renown ([Fig. 23-147](#)). Maviyane-Davies believes that design is a powerful tool for social change. His last fourteen years in Zimbabwe saw a consistent loss of freedom and none of the economic improvement promised by the government of President Robert Mugabe. Maviyane-Davies has incorporated his political convictions into many of his own projects ([Fig. 23-148](#)). He originally produced the human rights series at his own expense, but it was eventually adopted by the United Nations. By the time he left Zimbabwe for Boston in 2001, he was Africa’s best-known graphic designer.

The next and final chapter will address how, beginning in the 1980s, access to high-end computer systems and early generations of desktop microprocessors enabled designers to explore the digital realm. Phenomenal developments in digital technology continue to revolutionize the visual communications industry today. As the field of graphic design continues to expand and evolve, a process of revitalizing the very nature of visual communications is in progress. Graphic designers are now extending their profession into self-initiated and fine-arts experimentation, including a reinvestigation of past crafts such as letterpress printing. A dynamic transformation, with rapidly expanding technical capabilities, will continue to offer limitless creative possibilities.



**23-147.** Chaz Maviyane-Davies, “Siege of Sarajevo,” poster for an exhibition entitled Views–Sarajevo 1914-2014, 2014. 70 × 100 cm



**23-148.** Chaz Maviyane-Davies, “War,” poster, 2014. 84.1 × 54.4 cm



## 24 The Digital Revolution—and Beyond



April Greiman, “Shaping the Future of Health Care” poster, 1987.

During the last quarter of the twentieth century and the first decades of the twenty-first century, electronic and computer technology advanced at an extraordinary pace, transforming many areas of human activity. Graphic design was irrevocably changed by digital computer hardware and software and the explosive growth of the Internet. Many years earlier, the Industrial Revolution had begun fragmenting the process of creating and printing graphic communications into a series of specialized steps. After phototype became prevalent during the 1960s, skilled specialists included graphic designers, who created page layouts; typesetters, who operated text and display typesetting equipment; production artists, who pasted all of the elements into position on boards; camera operators, who made photographic negatives of the pasteups, art, and photographs; strippers, who assembled these negatives together; platemakers, who prepared the printing plates; and press operators, who ran the printing presses. By the 1990s, digital technology enabled one person operating

a desktop computer to control most—or even all—of these functions. New photo-optical printing machines used computer-controlled lasers to photosensitize printing drums, making short-run and even individualized full-color press sheets possible.

In spite of strong initial resistance by many designers, this new technology improved rapidly, inviting widespread acceptance. Computer users were empowered by greater control over the design and production process. Digital technology and advanced software also expanded the creative potential of graphic design by making possible unprecedented manipulation of color, form, space, and imagery.

The growth of cable and satellite television in the last quarter of the twentieth century expanded the number of broadcast channels, inspired creative and technical advances in broadcast and motion graphics, and paved the way for consumers to embrace the power and flexibility of the Internet. The rapid development of the Internet and the World Wide Web during the 1990s transformed the way people communicate and access information, generating a revolution surpassing even Gutenberg's in its magnitude. By the early twenty-first century, many people had become dependent on the Internet for access to information and entertainment. This technological development has continued to have widespread social, cultural, and economic implications. Technology has transformed the era of corporate communications for mass audiences into a period of decentralized media offering near-limitless options for individuals. Computer graphics experimentation explored electronic techniques while churning through modern and postmodern design ideas, retro revivals, and eccentric work to create a period of pluralism and diversity in design.

## The origins of computer-aided graphic design

The digital revolution came to the desktop of individual graphic designers as a result of affordable yet powerful hardware and software created primarily by three companies during the 1980s: Apple Computer developed the Macintosh computer; Adobe Systems invented the PostScript programming language underlying page-layout software and electronically generated typography; and Aldus created PageMaker, an early software application using PostScript to design pages on the computer screen.

Apple Computer's 1984 introduction of the first-generation Macintosh computer, based on technology pioneered in its Lisa computer, foretold a graphic revolution. The Macintosh displayed bitmapped graphics; that is, its screen presented information as dots called pixels, with 72 dots per inch (dpi) on a black-and-white screen. Its interface with the user was achieved via a desktop device, called a mouse, whose movement controlled a pointer on the screen. By placing the pointer on an on-screen icon and clicking a button on the mouse, the user was able to control the computer intuitively and focus on creative work rather than machine operation or computer programming.

The first mouse, a small wooden box on steel wheels, was invented by scientist Douglas C. Engelbart (1925-2013) in the 1960s at the federal government's Augmentation Research Center. It was called an "x-y position indicator for a display system" in the patent. A colleague dubbed Engelbart's little position-indicator device "the mouse," and the name stuck. The mouse made computers accessible through intuitive processes rather than tedious mathematical coding and empowered thousands of people, from accountants and writers to artists and designers, to use computers.

FONTS FOR ORIGINAL MACINTOSH (1984)

CHICAGO 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

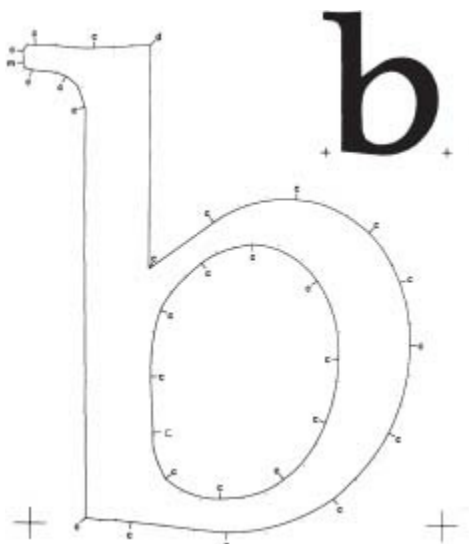
NEW YORK 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

GENEVA 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890

**24-1.** Susan Kare, screen fonts for the Macintosh computer, 1984. The low-resolution dot pattern dictates the letterform design and jagged edges.



**24-2.** Sumner Stone, digitized data for Stone Medium b, 1985. The outline Bézier curves and filled laser-printed output are shown.

Engelbart has been lauded as a visionary whose early innovations humanized computers by making their technology more accessible. Decades ago his research foreshadowed electronic mail systems, icon-and window-based computer operating systems, the Internet, networking software allowing several users to work on a document at the same time, and videoconferencing.

Apple released software applications for word processing, drawing, and painting. Early bitmapped fonts ([Fig. 24-1](#)) were designed by Susan Kare (b. 1954), then of the Apple Computer design department. The matrix of dots in these early fonts controlled letterform design.

Adobe Systems' PostScript page description language enabled printers to output text, images, and graphic elements, and determine their placement on the page. PostScript fonts are not simply made up of bitmapped dots; rather, they are stored as graphical commands and data. Type characters are generated as outlines that are then filled in as solid forms. The curved lines of the characters are formed of Bézier splines. Named after the French mathematician Pierre Bézier (1910-99), who invented them, these are mathematically generated nonuniform curves (in contrast to curves with uniform curvature, called arcs) defined by four control points. Bézier curves can create complex shapes with smooth endpoints, making them particularly useful for creating letterforms ([Fig. 24-2](#)) and computer graphics.

In 1985, Apple Computer introduced its first laser printer, whose 300-dpi output of PostScript fonts enabled its typographic proofs to more closely duplicate typesetting. A controversy about resolution quality ended after the arrival of 600-dpi laser printers and high-resolution image-setters such as the Linotron, capable of either 1,270- or 2,540-dpi output.

Page-layout programs made possible by PostScript permitted the design of complete pages on the screen. In 1984, a thirty-six-year-old former newspaper editor named Paul Brainerd (b. 1947) formed a company called Aldus (after the fifteenth-century printer Aldus Manutius) to develop software enabling

newspapers to produce advertisements more efficiently. In July 1985 Aldus introduced PageMaker software for the Macintosh computer. PageMaker could alter type size, font, and column dimensions. It integrated text type with other elements, such as scans of pictures, ruled lines, headlines, and borders. A desktop metaphor enabled the user to create elements on the computer screen and then position these on the page in a manner similar to the traditional way elements are prepared and pasted into position for offset printing. Brainerd coined the term *desktop publishing* for this new method.

Desktop publishing saved significant amounts of time and money in preparing pages for printing. Procedures including layout, typesetting, making position photostats, and pasting elements into position were all combined into a seamless electronic process. A comparison can be made to George Eastman's invention of the Kodak camera. Just as photography was wrested from the exclusive use of specialists and made available to the general public in the 1880s, typography left the exclusive domain of professionals and became accessible to a larger sphere of people in the 1980s.

Earlier digital hardware included digital typesetting systems; powerful electronic image processors such as Scitex systems, which electronically scanned images and permitted extensive editing; and Quantel Video and Graphic Paintboxes, which permitted precise color control and allowed images to be overlapped, combined, and altered. The LightSpeed system was a sophisticated early page-layout machine. All of these systems were very expensive and rarely available to designers for experimentation; the profound significance of Macintosh computers and software stems from their broad accessibility to individual graphic designers and laypersons.

By 1990, the color-capable Macintosh II computer and improved software had spurred a technological and creative revolution in graphic design as radical as the fifteenth-century shift from hand-lettered manuscript books to Gutenberg's movable type. An unprecedented expansion of design education and professional activity produced a larger field with vast numbers of trained practitioners. The number of individual designers and firms producing fine work rose exponentially, yet digital technology also enabled untrained and marginally trained practitioners to enter the field.



## Pioneers of digital graphic design

By providing designers with new processes and capabilities, new technology often enabled them to create unprecedented images and forms. While many designers rejected digital technology during its infancy and derided those designers who chose to explore it, many others embraced it as an innovative tool capable of expanding the scope of the field of graphic design as well as the very nature of the design process. Using a computer as a design tool enabled one to make and correct mistakes. Color, texture, images, and typography could be stretched, bent, made transparent, layered, and combined in unprecedented ways. Early pioneers who embraced the new technology and explored its creative potential include Los Angeles designer April Greiman (b. 1948), *Emigre* magazine designer/editor Rudy VanderLans (b. 1955), and typeface designer Zuzana Licko (b. 1961).

Greiman explored the visual properties of bitmapped fonts, the layering and overlapping of computer-screen information, the synthesis of video and print, and the tactile patterns and shapes made possible by the new technology. In her first graphic design using Macintosh output ([Fig. 24-3](#)), bitmapped type and computer-generated textures were photostatted to a large size and pasted up through conventional typesetting.

When asked to design an issue of *Design Quarterly* magazine for the Walker Art Center in Minneapolis, Greiman created a single-sheet magazine with a 61 by 183 centimeter digital collage executed entirely on the Macintosh computer ([Fig. 24-4](#)). She explored capturing images from video and digitizing them, layering images in space, and integrating words and pictures into a single computer file.

As computers and their software became more powerful, a new spatial elasticity became possible in typography and imagery. In 1988, Greiman expressed an obligation to “take on the challenge of continuing forward toward a new landscape of communications. To use these tools to imitate what we already know and think is a pity.” In addition to using the new technology to make decisions about type and layout, she said, “I think there has to be another layer applied here. And that’s about ideas.”



**24-3.** April Greiman, poster for the Los Angeles Institute of Contemporary Art, 1986. Computer output, printed as layers of lavender, blue-gray, red-orange, and tan, which overlaps and combine into an even fuller palette of color. 77.4 x 52.2 cm



**24-4.** April Greiman, graphic imagery for *Design Quarterly*, no. 133, 1987. This poster composed of digitized images was output by a low-resolution printer. 192 x 65 cm, unfolded

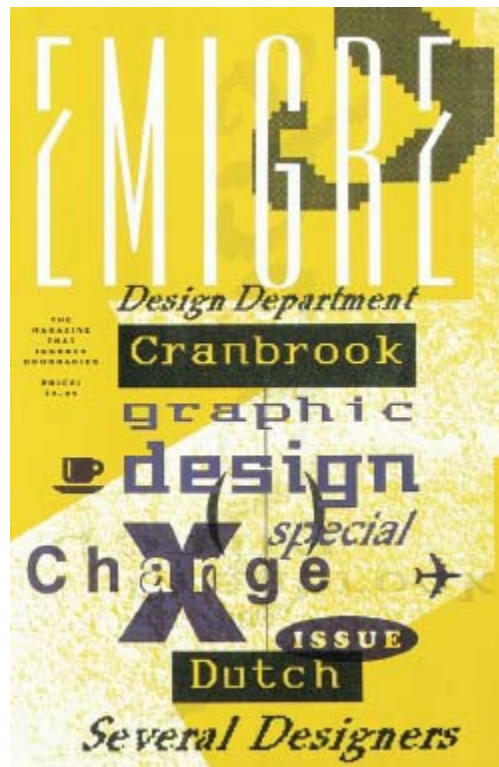
After arriving in the United States in 1981, Rudy VanderLans began to edit, design, and publish a magazine called *Emigre* in 1984. Joining him were two Dutch friends whom he had known at the Royal Academy of Fine Arts at The Hague and who were, at that time, also living in San Francisco. With the creation and publication of *Emigre*, they originally intended to present their

unpublished works alongside the creative works of others. The journal's name was selected because its founders believed that exposure to various cultures, as well as living in different cultural environments, has had a significant impact on creative work. VanderLans used typewriter type and copier images in the first issue and low-resolution Macintosh type for subsequent issues. An experimental magazine with a print run of seven thousand copies became a lightning rod for controversy, outraging many design professionals while captivating those who embraced computer technology's sense of infinite possibility for reinvigorating and redefining graphic design. *Emigre*'s experimental approach helped define and demonstrate the capabilities of this new technology, both in its editorial design and by presenting work that was often too experimental for other design publications ([Figs. 24-5](#) and [24-6](#)). After sixty-nine issues *Emigre* came to a close in 2005, its last number aptly titled "The End."



[24-5](#). Rudy VanderLans, cover for *Emigre*, no. 11, 1989. Three levels of visual information are layered in dimensional space. 43 x 29 cm





**24-6.** Glenn A. Suokko (designer) and Emigre Graphics, cover for *Emigre*, no. 10, 1989. Traditional typographic syntax yielded to an experiment in unconventional information sequencing for a special issue about a graphic design exchange between Cranbrook and Dutch designers. 42 x 29 cm

In 1987 VanderLans left his newspaper design job and formed a partnership, Emigre Graphics, with designer Zuzana Licko, whose educational background included computer-programming courses. Dissatisfied with the limited fonts available for the early Macintosh, Licko used a public-domain character-generation software called FontEditor to create digital typefaces. Her first fonts were initially designed for low-resolution technology (Fig. 24-7) and then later converted to companion high-resolution versions as font-design software and printer resolution improved. Licko recalls the unpleasant experience of a college calligraphy class in which she was forced to write with her right hand despite being left-handed; she references this experience as a source of seminal inspiration for her original approaches to font design and complete departure from calligraphy, the traditional basis for conventional fonts.

In the late twentieth and early twenty-first centuries, many art school and university design education programs became important centers for redefining graphic design through theoretical discourse and experimentation with computer technology. At Michigan's Cranbrook Academy of Art, graphic designer Katherine McCoy (b. 1945) cochaired the design department with her husband, product designer Michael McCoy (b. 1944), from 1971 until 1995, and it became a magnet for people interested in pushing the boundaries of design. Cranbrook has since continued to emphasize experimentation while rejecting a uniform philosophy or methodology. The faculty believes students should find their own directions while interacting with others engaged in similar searches. McCoy likened Cranbrook to "a tribal community, intense and immersive,"



where she functioned as “a parade director and referee.”

During McCoy’s twenty-four years at Cranbrook, the program evolved from a rational, systematic approach to design problem solving influenced by the International Typographic Style, to an approach that questioned the expressive limits of this style, in which complexity and layering, vernacular and premodern forms, and the validity of normative rules and conventions were explored. In 1989, McCoy designed a poster ([Fig. 24-8](#)) that challenged norms of college recruiting materials and demonstrated a complexity of form and meaning. Breaking away from prevailing notions of simple, reductive communications, McCoy overlaid different levels of visual and verbal messages, requiring her audience to decipher them.

Edward Fella (b. 1939), a Detroit graphic designer with whom McCoy worked at the Designers & Partners studio before her appointment at Cranbrook, was a major force within the program. After serving as a frequent Cranbrook guest critic for many years, Fella attended the academy’s graduate program from 1985 to 1987 and then accepted a California teaching position. With roots in American vernacular design and early modernist typography, Fella’s experimental work became a major influence on a generation of designers. From 1983 until 1991, Fella contributed graphics to the Detroit Focus Gallery and produced flyers ([Fig. 24-9](#)) whose typography and lettering challenged the reader in the same way advanced art in the gallery challenged the viewer. He explored entropy, the disintegration of form from repeated copying, and an unbounded range of techniques, from found typography, scribbles, and brush writing to typesetting, rubdown letters, public-domain clip art, and stencils. Echoing futurism, Fella investigated the aesthetic potential of invented letterforms, irregular spatial intervals, eccentric characters, personal glyphs, and vernacular imagery. He combined these materials with great compositional skill and often attached asides, notes, and addenda to the primary message ([Fig. 24-10](#)). Fella wryly observed, “Deconstruction is a way of exposing the glue that holds together Western culture.”

**We Read Best What We Read Most (Oakland 8)**

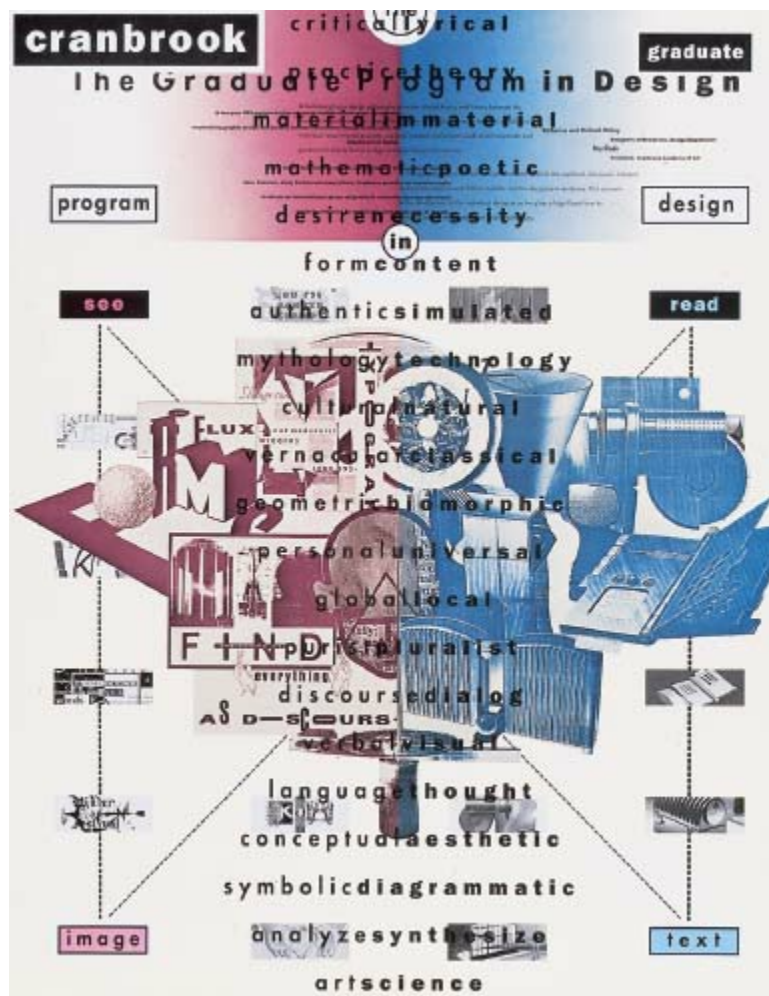
We Read Best What We Read Most (Emperor 14)

We Read Best What We Read Most (Modula)

We Read Best What We Read Most (Emigre 14)

We Read Best What We Read Most (Matrix)

[24-7](#). Zuzana Licko, digital typefaces, late 1980s. Oakland, Emperor, and Emigre were originally designed as bitmapped fonts for 72-dpi resolution. Modula and Matrix are higher-resolution versions of the latter two fonts.



**24-8.** Katherine McCoy, Cranbrook recruiting poster, 1989. A photographic collage of student projects is layered with a listing of polemic oppositions and a communications-theory diagram. 71.1 x 55.9 cm

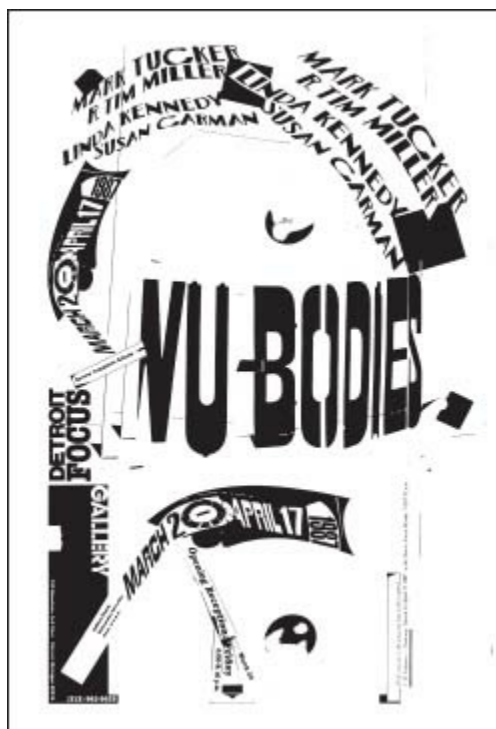
By the mid-1990s, the complexity of form, theoretical concerns, and computer manipulations found in the work of early pioneers made their way into the mainstream of graphic communications.

## Revitalizing editorial design

During the early 1990s, accelerating progress in computers, software, and output devices enabled graphic designers to achieve results virtually identical to those of conventional working methods, for the promise of seamless on-screen color graphics had been fulfilled. While designers explored the unprecedented possibilities of computers and graphics software, at the same time a renewed interest in handmade and expressionist lettering and images was growing.

QuarkXPress, another page-design application, enabled designers to place elements on a page in increments of one hundred-thousandth of an inch and to kern type in intervals of one twenty-thousandth of an em (a horizontal measurement equivalent to the width of the letter *m*). Adobe Photoshop, an application initially developed for electronic photographic retouching, enabled unprecedented image manipulation and creation.

New developments migrated from individual exploration and design education to the mainstream as editorial designers for specialized magazines applied computer experimentation to their pages. David Carson (b. 1956), a sociology graduate from San Diego State University and a former professional surfer and schoolteacher, turned to editorial design in the 1980s. Carson eschewed grid formats, information hierarchy, and consistent layout or typographic patterns; instead, he chose to explore the expressive possibilities of each subject ([Fig. 24-11](#)) and each page or spread, rejecting conventional notions of typographic syntax and imagery. As art director and designer for *Transworld Skateboarding* (1983-87), *Musician* (1988), *Beach Culture* (1989-91), *Surfer* (1991-92), and *Ray Gun* (1992-96), Carson flouted design conventions. His revolutionary layouts included page numbers set in large display type, and normally diminutive picture captions enlarged into prominent design elements. Carson often letterspaced his article titles erratically across images or arranged them in expressive rather than normative sequences. He also required his reader to decipher his message by slicing away parts of letters. Carson's text type often challenged the fundamental criteria for legibility. He explored reverse leading, extreme forced justification, text columns jammed together with no gutter, text columns the width of a page (and, on at least one occasion, a double-page spread), text with minimal value contrast between type and the image or color underneath, and text columns set in curved or irregular shapes ([Fig. 24-12](#)). White display type placed over text covered some of the words, but the text could still be understood. Writing and subject matter receive Carson's careful attention, for his designs emerge from the meaning of the words, or comment on the subject, as he seeks to bring the layout into harmony.



**24-9.** Edward Fella, mailer for Detroit Focus Gallery, 1987. The “transparent” typography of mass communications yields to a typography that references its form, history, and production processes. 29 x 20 cm



**24-10.** Edward Fella, announcement for a lecture, 1995. A medley of personal and eccentric letterforms is composed with connective logic and visual whimsy. 29 x 20 cm

Unconventional treatment of images included “unnatural” cropping to express content. Although Carson was viewed as the epitome of the computer



revolution, *Ray Gun* 14 ([Fig. 24-13](#)) was the first magazine he sent to the printer as electronic files. Before that he had generated elements by computer, then prepared camera-ready art on boards.

Carson became quite controversial during the early 1990s. While he served as powerful inspiration for many young designers, he angered many others who believed he was crossing the line between order and chaos. Carson's typography was decried and denounced, but as he and others pushed their work to the edge of illegibility, designers discovered that many readers were more resilient than they had previously assumed, noting that messages could often be read and understood under less than ideal circumstances. Film and video techniques informed Carson's magazine designs, for the hierarchical and regularized structure of page design in his work yielded to a shifting, kinetic spatial environment where type and image overlap, fade, and blur. Disparate visual and verbal elements jostle and collide in space the way sound and image bump and shove in film and video. Carson consciously made his pages cinematic by letting articles and headlines flow from spread to spread and by wrapping pictures around the edge of the page onto the other side.

During Carson's tenure as art director of *Ray Gun* magazine, he provided a rare open forum for major illustrators and photographers, introducing new artists and turning a half-dozen pages over to readers' illustrations for song lyrics. This populist gesture recurred as zines, self-published personal magazines using desktop-publishing software and cheap printing or copier reproduction, began appearing in magazine racks. Carson left *Ray Gun* in 1996 and applied his approach to print and other media communications for mass-media advertisers such as Coca-Cola and Nike. He believes one should not mistake legibility for communication, because while many highly legible traditional printed messages offer little visual appeal to readers, more expressionist designs can attract and engage them.



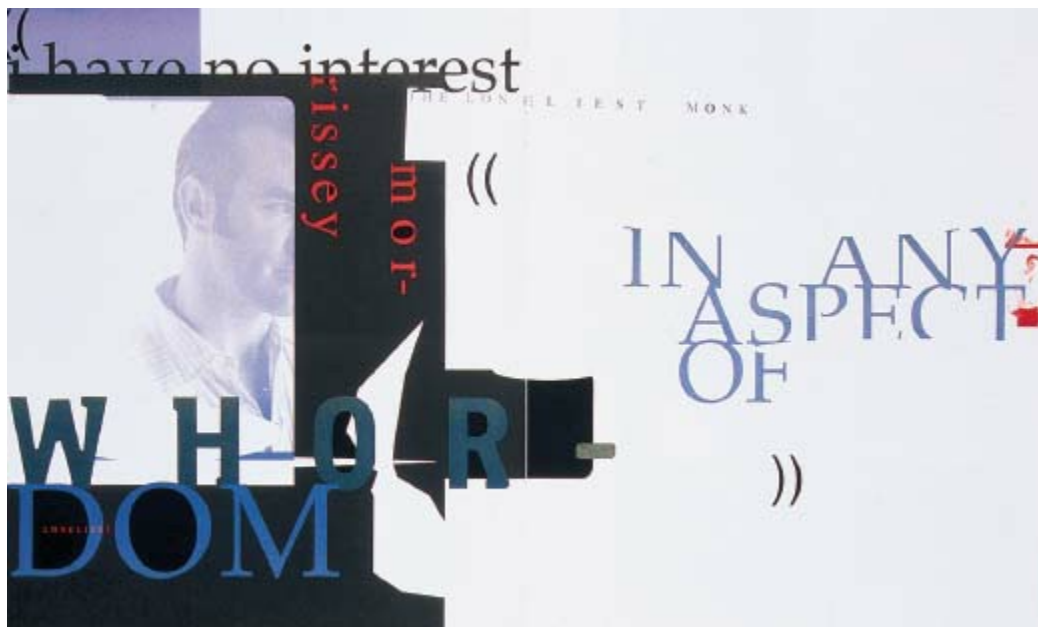
[24-11](#). David Carson (art director) and Pat Blashill (photographer), “Hanging at



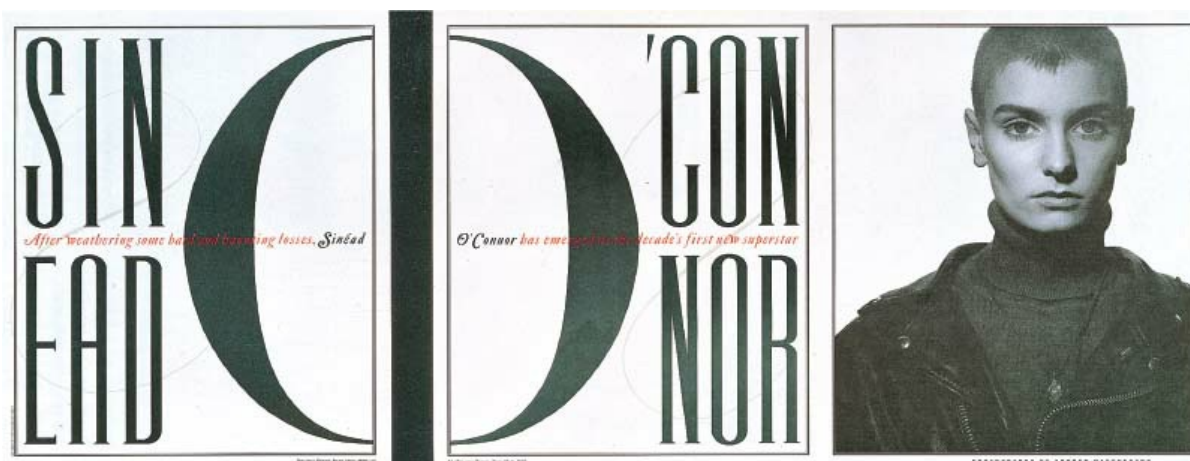
Carmine Street,” *Beach Culture*, a magazine focusing on West Coast watersports, 1991. Responding to the title of an editorial feature on a public swimming pool, Carson was inspired to “hang some type.” 34 x 27 cm



**24-12.** David Carson (art director) and John Ritter (photographer), “Is Techno Dead?,” *Ray Gun*, 1994. Text type and spatial intervals join with computer-manipulated photographs in a rhythmic melody of white and dark shapes. 30.4 x 25.3 cm



**24-13.** David Carson (art director) and Chris Cuffaro (photographer), “Morrissey: The Loneliest Monk,” *Ray Gun*, 1994. The unusual photographic cropping and deconstructed headline convey the musician’s romanticism and mystery. 30.4 x 25.3 cm



**24-14.** Fred Woodward (art director and designer) and Andrew Macpherson (photographer), “Sinead O’Connor...,” *Rolling Stone*, 1990. This breakthrough layout used large-scale display type over two pages as a dynamic counterpoint to the photographic portrait. 31.5 x 26.5 cm

After art-directing *Texas Monthly* and *Regardie’s*, Fred Woodward (b. 1953) became art director of the semimonthly rock-and-roll magazine *Rolling Stone* in 1987; Gail Anderson (b. 1962) became deputy art director later that year. As intuitive designers, Woodward and Anderson tried to match typefaces and images to the content. *Rolling Stone’s* tradition of editorial and graphic excellence (see Fig. 19-43) dated to its 1967 inception, so pressure to compete with this legacy prevailed. A turning point occurred when Woodward reinstated the “Oxford rules” (a term for multiple-line thick-and-thin borders) found in the magazine’s earlier periods. He felt these borders gave him great license, almost as though anything he put within them would look like *Rolling Stone*.

The magazine had a PhotoTypositor and hundreds of typefaces; Woodward added to this stock and made audacious typography a hallmark of his work. A breakthrough design (Fig. 24-14) used large-scale type and a full-page photograph to make a strong visual statement about singer Sinead O’Connor. This layout changed the look and feel of *Rolling Stone*, for Woodward felt challenged to build on it. Text pages were punctuated by expansive double-page opening spreads juxtaposing full-page portraits opposite title pages dominated by display type; frequently these had little or no text. Content was expressed through unexpected selection, scale, and placement of type.

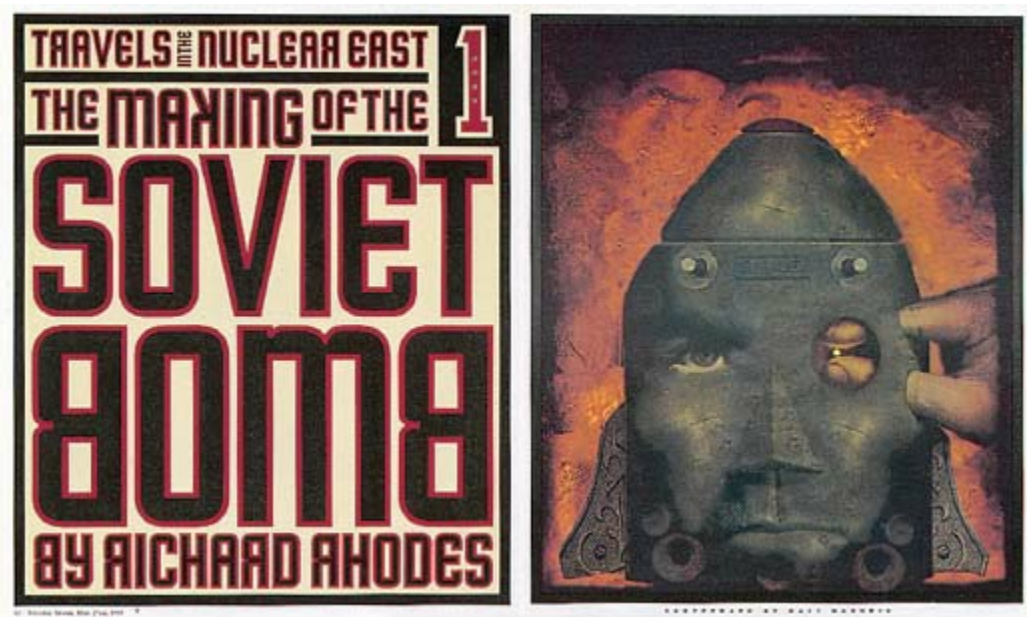
Although the magazine converted to Macintosh computers in the early 1990s, Woodward sought for the publication a handmade quality. *Rolling Stone* used a wide range of fonts, freely exploiting not only digital manipulation but calligraphy, hand-lettering, found type, and graphic entropy achieved by running type through a copier many times. Saying that he preferred never to use a typeface more than once, Woodward expressed an interest in dynamic change and in creating a publication that constantly reinvented its design in response to content. Figure 24-15 demonstrates how the typeface, its treatment, the color palette, and the image all emerged from associations and interactions with the article topic.

Computer software allowed designers to control type interactively by changing

the scale, color, and overlapping of forms until a dynamic equilibrium was achieved. The software gave illustrators and photographers the latitude and openness to achieve their finest work.

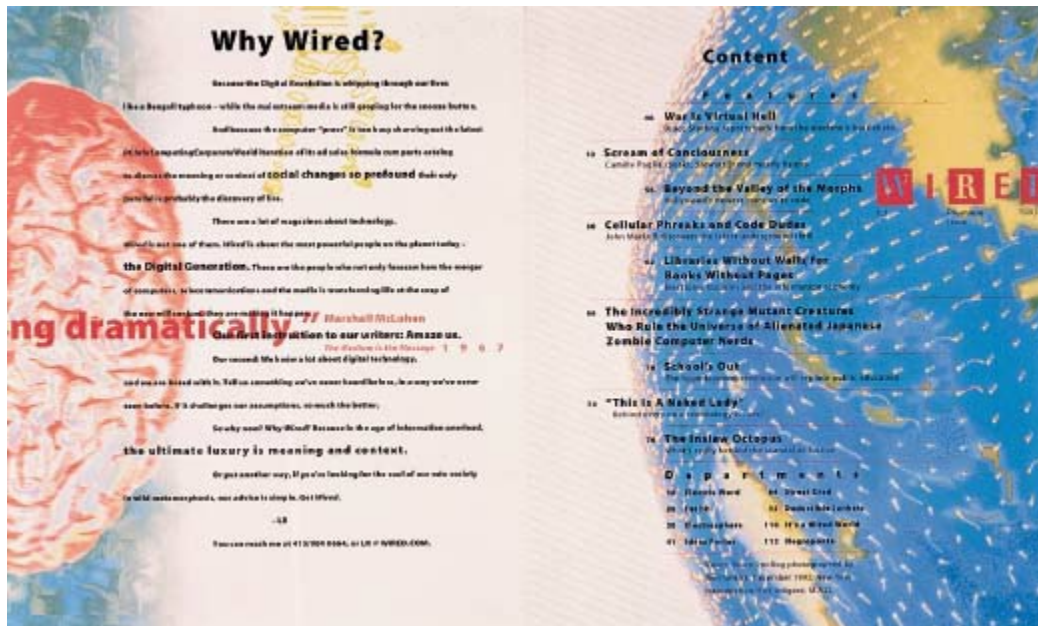
In the mid-1990s, as the U.S. economy recovered from a devastating recession, a new cultural paradigm was emerging: personal computers and the Internet were launching the information age. The magazine that would give voice to, and act as a virtual roadmap of, the new “digital generation” was *Wired*. Its design team, John Plunkett (b. 1952) and Barbara Kuhr (b. 1954), principals of Plunkett + Kuhr located in Park City, Utah, envisioned a magazine that would do for the emerging information highway what *Rolling Stone* had done for rock and roll a generation earlier: define it, explain it, and make it indispensable to the magazine’s readers.

Plunkett and Kuhr came to *Wired*, a San Francisco publication, via Paris, France, where they had met the magazine’s founding publisher, Louis Rossetto, in 1984. In 1991, Kuhr designed a color-xeroxed prototype for *Wired*, and after much searching for funding by Rossetto and his partner Jane Metcalf, *Wired* was born in 1994 (Fig. 24-16). Plunkett imagined the design problem as one of finding a way to use the convention of ink on paper “to report on this emerging, fluid, nonlinear, asynchronous, electronic world.”



**24-15.** Fred Woodward (art director), Gail Anderson (designer), and Matt Mahurin (photographer), “The Making of the Soviet Bomb,” *Rolling Stone*, 1993. Blocky sans-serif letters evoke Russian constructivism, while reversed Bs, Rs, and a K connote the Cyrillic alphabet used in Russia. 31.5 x 26.5 cm

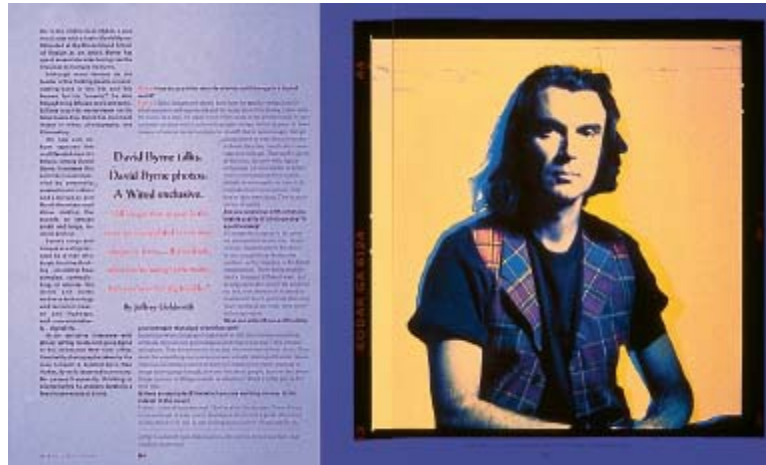




**24-16.** Erik Adigard/MAD (designer), John Plunkett, Barbara Kuhr (art directors), *Wired* magazine contents spread with publishing mission, premiere issue, March 1994. Publisher Louis Rossetto's manifesto of *Wired's* editorial mission was conveyed by the text of the opening paragraph of Marshall McLuhan's 1967 book, *The Medium Is the Message*. 27 x 23 cm



**24-17.** John Plunkett, Barbara Kuhr (designers and art directors), *Wired* magazine, front-of-book spread. The Electronic Word section used layered form, with text often running over layers of images to express the multidimensional content of the Internet and, in the words of the designers, “shape” the readers’ experience. Car photograph: Renault, Ltd. 27 x 23 cm



**24-18.** John Plunkett, Barbara Kuhr (designers and art directors), *Wired* magazine feature spread, July 1994. Postmodern text designs and florescent colors signaled a new paradigm for print communication about the new electronic media. Photograph of David Byrne by Neil Selkirk. 27 x 23 cm



**24-19.** Kit Hinrichs (Pentagram), *@issue* magazine, c.1997-2003. In these disparate designs, the unifying element becomes the masthead itself. 30.5 x 21.5 cm

The pulse of the information age was presented in a decidedly nonlinear fashion, with fluorescent and PMS inks used rarely, if ever, in magazine publishing. Electronic Word, an eight-page front-of-book section of news and products (Fig. 24-17), was often cited as difficult to read but was, in fact, a layered design meant to emulate the emerging visual nervous system of the Internet, with its often overlapping and simultaneous information streams. The design was decidedly influenced by Quentin Fiori's 1967 design for Marshall McLuhan's *The Medium Is the Massage*. Feature article designs, clearly postmodern, used a wide range of edgy fonts in headlines (Fig. 24-18). *Wired's* designers soon ordered their own text font, *Wiredbaum*, designed by Matthew Carter (b. 1937), and based on the modern serif font *Walbaum*. There was no other magazine that looked like *Wired*. The timing was perfect; following close on the heels of the widespread introduction of the Internet, *Wired's* machine-

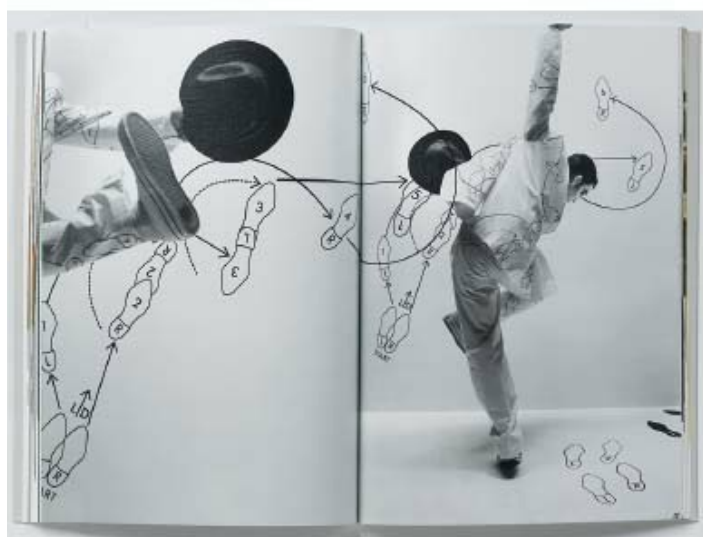
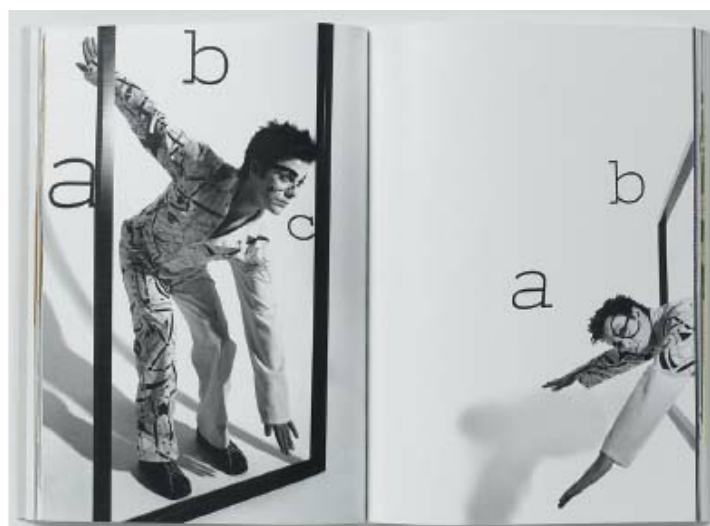
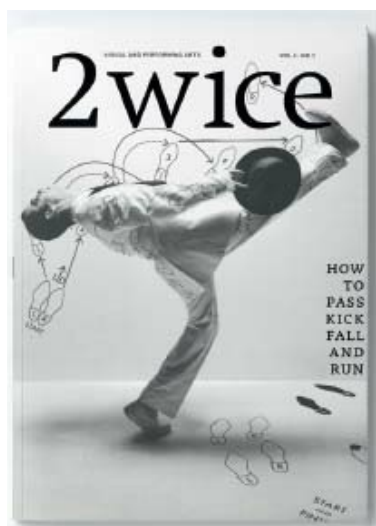


aesthetic design debut was an overnight success.

Kit Hinrichs (b. 1941), a “visual storyteller,” graduated from the Art Center College of Design in California in 1963 and worked in a variety of New York design offices for three years before becoming a design consultant. In 1972 he founded Hinrichs Design Associates, which focused on reinterpreting the annual report with a concentration on the character of particular companies. Four years later he began Jonson, Pedersen, Hinrichs & Shakery, a designers’ association situated on both the East and West Coasts of the United States. In 1986, he became a partner at Pentagram, and his organization became Pentagram’s San Francisco office.

His editorial work is informed by his appreciation for typefaces and their designers, including those practicing in the predigital and postdigital revolution. Having worked closely with printers throughout decades of changes in technology and advancement in the industry, he has a deep understanding of the possibilities of print media. His expertise in both typography and printing yields exceptional product in the field of editorial design. In 1995 he cofounded *@issue: The Journal of Business and Design* with the Corporate Design Foundation, a nonprofit organization dedicated to promoting the role of design in business. The Corporate Design Foundation recognized the need for (and benefits of) integration of all areas of design—including identity, print design, web design, “new” media, product design, and architectural design—into brand and business strategy; *@issue* served as a major vehicle for promoting this vision. Hinrichs continues as its art director today ([Fig. 24-19](#)). His designs are distinguished by a keen understanding of the narrative and abundant interpretations on a theme; all covers of *@issue*, for example, explore and reinvent representation of the human face.

A graduate of the Cooper Union School of Art in New York, Abbott Miller (b. 1963), together with Ellen Lupton (b. 1963), began the multidisciplinary studio Design/Writing/Research in 1989. Initiating the concept of “designer as author,” they developed a procedure through which content and form evolved in tandem, with one enhancing the other. In 1999 Miller joined Pentagram’s New York office, where he heads a group working with books, magazines, and other editorial endeavors. His work on *twice* magazine, a biannual publication devoted to the visual and performing arts, further explores his dynamic union of form and the written word ([Fig. 24-20](#)).



**24-20.** Abbott Miller, “How to Pass, Kick, Fall and Run,” *2wice* magazine, 2007. This issue was dedicated to Merce Cunningham’s dance of the same name. Working closely with Cunningham, Miller transformed words and movements into a visual interpretation of the issue’s content. The masthead was designed using the 1985 typeface Swift, created by the Dutch type designer Gerard Unger. 29 x 21 cm



**24-21.** Martin Venezky/Appetite Engineers, cover of the Sundance Film Festival Identity and Film Guide, 2001. 29 x 22 cm



**24-22.** Martin Venezky/Appetite Engineers, spread from the Sundance Film Festival program, 2001. 29 x 22 cm

Martin Venezky (b. 1957) earned his master's degree at the Cranbrook Academy of Art in 1993, a time when the design industry—and graphic design education—had one foot in more traditional modes of production and one foot in the emerging digital technologies of the time. As mentioned earlier, Cranbrook's graphic design department, under the direction of Katherine McCoy, emphasized invention and encouraged students to develop their own design philosophies and methodologies. Students often worked with both hand tools and digital materials, combining them in the creation of experimental work. Venezky's Cranbrook education still informs his work today. He is intrigued by

patterns, rhythm, and the structural qualities of letterforms; he often uses collage material, digital images, and altered or distorted type in his work, which skillfully combines handwork with technology. His most influential work includes designs for the Sundance Film Festival ([Figs. 24-21](#) and [24-22](#)), Reebok, the San Francisco Museum of Modern Art, Chronicle Books, Princeton Architectural Press, and Blue Note Records.

Venezky has taught typography at the California College of Arts in San Francisco since 1993. In 1997, he established the San Francisco–based firm Appetite Engineers. In the same year, he was included in *ID* magazine’s list of most influential designers, and in 2001, a retrospective of his work was held at the San Francisco Museum of Modern Art.

## The digital type foundry

Early digital type-design systems, such as the pre-PostScript Ikarus system used in the 1980s by typesetting machinery manufacturers, were very expensive. When font-design software for desktop computers—for example, Fontographer—became available, it enabled designers to design and market original typefaces as electronic files on computer disks, with significant reductions in the high cost of designing and distributing fonts. A virtual explosion in the release of new typefaces occurred in the 1990s, as large type vendors were joined by independent type manufacturers.

Adobe Systems became a prolific and influential digital type foundry. An early type family developed for its PostScript page-description language was Stone ([Fig. 24-23](#)), designed by Sumner Stone (b. 1945). Trained as both a calligrapher and a mathematician, Stone was type director of Adobe Systems before opening his own type foundry in 1990. The Stone family has three versions—serif, sans-serif, and informal—that share basic letterform proportions and structure. Each version has three roman and three italic fonts, for a total of eighteen typefaces in the family. At that time, reproduction quality of 300-dpi laser printers was a major factor for consideration in the type family's character designs. Since the release of Stone, advances in technology have made possible the design of “superfamilies” of type, such as Stone's Magma, which has forty-eight variants within the family.

In the past, when designers developed a typeface for a proprietary system such as Linotype or Monotype, they took the specific nature of the typesetting equipment into account. Contemporary typeface designers create fonts adaptable for use on many output devices, including low- and high-resolution display screens and inkjet and high-resolution printers, as well as output systems that do not yet exist. Moreover, the environment in which type is used has expanded dramatically, as individuals in many fields, not just designers and typesetters, make typographic decisions and create typeset documents.

Carol Twombly (b. 1959) and Robert Slimbach (b. 1956) emerged as outstanding staff typeface designers at Adobe, creating original designs and respected digital adaptations of classic typefaces. Twombly's typefaces include three masterful families ([Fig. 24-24](#)) inspired by historical lettering. These were the first three display fonts in the Adobe Originals type program, a series of new designs created for digital technology. Charlemagne is freely based on the decorative capitals used as versals and titling in Carolingian-era illuminated manuscripts. Lithos was inspired by the monoline simplicity and even-textured economy of Greek stone inscriptions, but Twombly transformed these carved letters into a highly original family of five weights, each with inventive characters and a distinctive appearance. After its release, Lithos was adopted for on-screen graphics by the MTV cable-television channel and became wildly popular. The inscription on Trajan's Column (see [Fig. 2-17](#)) has inspired numerous fonts, including Twombly's typeface Trajan. Her font closely paraphrases the source, but the conversion from stone to a typeface required a less heavy *N*, a bolder *S*,



and more prominent serifs.



**24-23.** Sumner Stone, the Stone type family, 1987. This typographic arrangement by Min Wang shows the harmony of the serif, sans-serif, and informal versions.



**24-24.** Carol Twombly, typefaces Charlemagne, Lithos, and Trajan, 1989. The inscriptional spirit of the ancient world is translated into the digital realm.

Adobe Garamond

Myriad

Minion

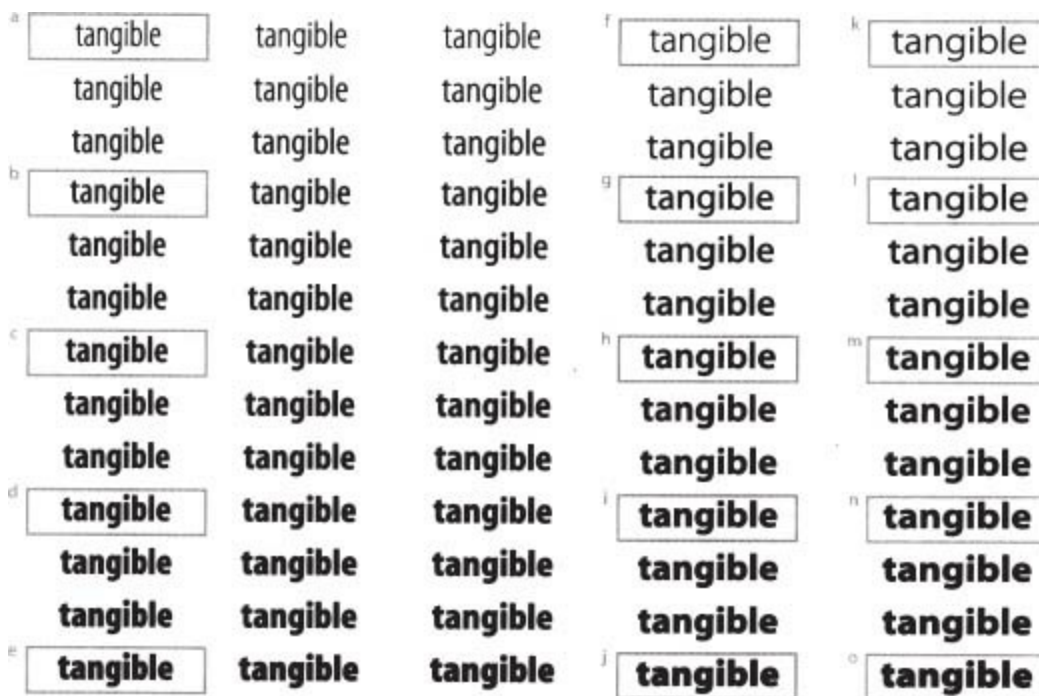
*Caflisch script*

*Poetica*

Adobe Jenson

Cronos

**24-25.** Robert Slimbach, typefaces Adobe Garamond, 1989; Myriad (designed with Carol Twombly), 1990; Minion, 1990; Caflisch script, 1993; Poetica, 1992; Adobe Jenson, 1996; and Cronos, 1997.



**24-26.** Robert Slimbach and Carol Twombly, Myriad, a two-axis multiple-master font, 1990. From left to right, the set width of the characters goes from condensed to extended; from top to bottom, the stroke weight becomes thicker.

**Dead History**  
**EXOCET**  
**Keedy Sans**  
**Remedy**  
**Suburban**  
**Template Gothic**  
**Totally Gothic**

**Filosofia**  
**Mrs Eaves**

**24-27.** Emigre fonts include P. Scott Makela, Dead History, 1990; Jonathan Barnbrook, Exocet, 1990; Jeffrey Keedy, Keedy Sans, 1989; Frank Heine, Remedy, 1991; Rudy VanderLans, Suburban, 1994; Barry Deck, Template Gothic, 1990; and Zuzana Licko, Totally Gothic, 1990, Filosofia, 1997, and Mrs Eaves, 1996.

A master calligrapher, Slimbach seeks inspiration from classical typefaces as he designs text faces for digital technology. He also creates vibrant fonts based on calligraphy and hand-lettering ([Fig. 24-25](#)). Extensive research and documentation combined with meticulous craft have resulted in typefaces fully faithful to the originals. Slimbach's fonts are hailed for maintaining the spirit of the original while making adjustments and refinements appropriate to digital technology.

In 1992, Adobe released its first multiple-master typefaces. Two or more master designs combined to generate an extensive sequence of fonts. The master designs determined the range of fonts that could be generated through changes in a design axis. The design axis controlled weight, determined by stroke thickness and the resulting ratio of black form to white background; width, determined by making the letters wider (expanded) or narrower (condensed); style, in which visual attributes, ranging from no serifs to large serifs or wedge-shaped serifs to slab serifs, were altered; and optical size, involving subtle adjustments in proportion, weight, spacing, and contrast between thick and thin elements, optimizing legibility and design. The optical size axis was an important consideration. During the phototype era, one set of master characters was drawn for use in all sizes, even though small text characters needed sturdier serifs and heavier thin strokes than large display type sizes. Myriad, a two-axis sans serif ([Fig. 24-26](#)), was one of the first multiple-master fonts. Twombly and Slimbach executed the actual drawing and digitization over a two-year period.

Many cottage-industry type foundries vaulted into existence around the globe,

owned and operated by independent designers and entrepreneurs who were empowered by the new technology to create and distribute their original typefaces. A rift arose between designers who believed the traditional values should be maintained and designers who advocated experimentation and even eccentricity. Quite often, this split formed along generational lines. Young designers were not trying to expand the range within existing categories of typefaces (for example, the way Univers extended the range of sans-serif types) (see Fig. 18-13) or create new decorative and novelty types; rather, they sought to invent totally new kinds of typefaces. These fonts could not be evaluated against proven typographic traditions.

By 1990, Emigre Fonts began receiving many idiosyncratic and novel fonts from outside designers. Licko and VanderLans recognized the inherent formal inventiveness and originality of many of these submissions and began to license and distribute the designs. Often these fonts proved extremely controversial (Fig. 24-27), even as they were rapidly adopted and extensively used in major advertising campaigns and publication designs. Later in the decade Licko designed two significant revivals: Mrs Eaves, an exemplary interpretation of John Baskerville's eighteenth-century transitional fonts (see Figs. 8-14 through 8-18), and Filosofia, which captures the spirit of modern-style fonts (see Figs. 8-23 and 8-24) while actually resolving some of the legibility issues inherent in the eighteenth-century originals.

The digital type foundry decentralized and democratized the creation, distribution, and use of type fonts. In the 1990s access to typography increased, and experimental and novelty typefaces proliferated. Excellent and mediocre versions of traditional typefaces were released, and the glut of new designs included unprecedented innovations along with ill-conceived and poorly crafted fonts.

From 1955 until 1957, London-born Matthew Carter (b. 1937) learned to cut punches for metal type by hand at the type foundry of the Enschedé printing house in the Netherlands. Over many decades, Carter has continued to design scores of typefaces as typographic technology has evolved from metal type to phototype and digital type. Regarded by many to be the most important type designer of modern time, his work is used daily by millions of people.

In 1960 Carter visited New York, where he was greatly inspired by the advanced, inventive typography of Herb Lubalin and others in the New York graphic design world. Upon returning to London, he produced a number of sans-serif faces with Alan Fletcher, Colin Forbes, and Bob Gill.

During an association with Linotype from 1965 to 1981, Carter's designs included the ubiquitous Bell Centennial (1978), created for early high-speed digital and cathode-ray tube (CRT) technology. It was designed for outstanding legibility in telephone directories using small type on coarse newsprint. After cofounding and directing the type-design activities of the Bitstream digital foundry from 1981 to 1992, Carter formed Carter & Cone Type of Cambridge, Massachusetts.

Carter has the ability to combine classic qualities with modern aesthetics and produces outstanding fonts that make profound references to earlier models

(Fig. 24-28). Galliard, designed for Mergenthaler Linotype in 1978 and issued in four weights with italics, is a masterful adaptation of a sixteenth-century design by Robert Granjon. Mantinia is a titling face inspired by painted and engraved capital letters by the Renaissance painter Andrea Mantegna. Sophia is an original display typeface inspired by hybrid alphabets of capitals, Greek letterforms, and uncials from sixth-century Constantinople; it contains ten joining characters that fuse with other letters to form ligatures. While there are many twentieth-century revivals of William Caslon's text types, his vigorous and somewhat eccentric display types had not been redesigned for digital typesetting until Carter released his Big Caslon CC.



**24-28.** Matthew Carter, typeface designs: Galliard, 1978; Mantinia, 1993; Sophia, 1993; and Big Caslon CC, 1994.





**24-29.** Matthew Carter, Walker typeface, 1995. Snap-on serifs and other variables extend the formal range.

*Yale Design Roman & Italic*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890 abcdefghijklmnopqrstuvwxyzæœfifl  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*  
*1234567890 abcdefghijklmnopqrstuvwxyzæœfifl*

**24-30.** Matthew Carter, Yale Design, roman and italic, 2004.

*Yale Admin Roman & Italic*  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890 abcdefghijklmnopqrstuvwxyzæœ  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*  
*1234567890 abcdefghijklmnopqrstuvwxyzæœ*

**24-31.** Matthew Carter, Yale Administrative, roman and italic, 2004.

*Yale Street* (for campus signs)  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&  
 1234567890 1234567890  
 abcdefghijklmnopqrstuvwxyzæœfifl

**24-32.** Matthew Carter, Yale Street, 2004.

ABCDEFGHIJ	ABCDEFGHIJ
KLMNOPQRS	KLMNOPQRS
TUVWXYZ&	TUVWXYZ&
abcdefghijkl	abcdefghijkl
mnopqrstuv	mnopqrstuv
wxyzæœß/@	xyzæœŒß/@
Ø(-).:;! ?€¥£§	Ø(-).:;! ?€¥£§
1234567890	1234567890

**24-33.** Gerard Unger, Capitulum type family, 1998. Unger designed this typeface for use by the Roman Catholic Church for its jubilee in 2000.

Matthew Carter’s typeface Walker ([Fig. 24-29](#)), designed for the Minneapolis-based Walker Art Center, provides a striking example of expanding typographic possibilities. Sturdy sans-serif capitals have a series of five add-on serifs Carter called “snap-on (née Deputy) serifs,” which can be attached at will to the vertical strokes of each letter; further, these are available in a variety of widths. Carter also designed a series of ruled lines running over, under, or both over and under

the letters, linking their forms into a dynamic unity. Of the basic letterforms, Carter said, “I think of them rather like store window mannequins with good bone structure on which to hang many different kinds of clothing.” Ligatures and alternate characters complete a character set, allowing the Walker Art Center to modulate forms to suit the message at hand.

In 2004 Carter designed Yale, a signage typeface for Yale University, and refined the identity typeface for the Museum of Modern Art (MoMA) in New York. Yale was inspired by a Venetian typeface that first appeared in Pietro Bembo’s *De Aetna*, published by Aldus Manutius in 1495–96. Although it was initially designed for signage, the new version now includes roman and bold italic fonts appropriate for print and the web. The new typeface is indicative of Yale University’s deep-rooted commitment to fine typography, while contributing to Yale’s contemporary graphic identity ([Figs. 24-30 through 24-32](#)). In September 2010 Matthew Carter made history by being the first type designer to be awarded a MacArthur Fellowship, commonly known as a “genius grant.”

Typeface design has long been an integral component to graphic design curricula in Europe, most notably at the Gerrit Rietveld Academy in Amsterdam, the Royal Academy of Fine Arts in The Hague, and the University of Reading in England. Gerard Unger (b. 1942) studied graphic design, typography, and type design from 1963 to 1967 at the Gerrit Rietveld Academy in Amsterdam. A freelance designer since 1975, he is currently a visiting professor at the University of Reading’s Department of Typography and Graphic Communication. He also taught at the Gerrit Rietveld Academy until January 2007. In September 2006 he was appointed professor of typography at the University of Leiden in the Netherlands, a position he held until 2012.

Unger’s graphic design work includes stamps, coins, magazines, newspapers, books, corporate identity, and many typefaces. In 1984, at a relatively early stage in his career, he was awarded the prestigious H. N. Werkman Prize for his typographic work, especially for his digital type designs and for his monumental contribution in reconciling technology and typographic culture ([Fig. 24-33](#)).

Frank Blokland (b. 1959), one of the many students of the brilliant designer, type and book typographic theorist, and teacher Gerrit Noordzij (b. 1931), studied graphic and typographic design at the Royal Academy of Fine Arts in The Hague from 1978 until 1982. Blokland lucidly expressed his ideas on typography with this statement: “Typography means more than bringing order to the passing on of information; it means elevating to the sublime the mold in which the process of passing on is cast.” During the 1980s Blokland was responsible for the lettering on important Dutch monuments, including the Westerkerk in Amsterdam. Following years of groundwork, he established the Dutch Type Library (DTL) in 1990, currently the largest producer and publisher of digital typefaces in the Netherlands. Soon afterward, he directed the development of dtl FontMaster, a set of utilities for professional font production developed by dtl and URW++. Blokland’s numerous typeface designs include dtl Documenta, dtl Documenta Sans, dtl Haarlemmer (based on drawings by Jan van Krimpen), dtl Haarlemmer Sans, and dtl Romulus (also based on Van Krimpen originals) ([Fig. 24-34](#)). When Noordzij retired from the Royal

Academy of Fine Arts in 1987, Blokland was the first of his former students chosen to succeed him. As senior lecturer, Blokland now teaches writing, letter and type design, and font production in the graphic design department.

Petr van Blokland (b. 1956) and Erik van Blokland (b. 1967) also studied under Noordzij at the Royal Academy of Fine Arts. After graduation, Petr van Blokland worked for Total Design (now Total Identity) in Amsterdam and Studio Dumbar in The Hague. Since 1980 he has been designer and partner in Buro Petr van Blokland + Claudia Mens in Delft. A brilliant addition to the Noordzij legacy, he has taught at the Royal Academy of Fine Arts since 1988 ([Fig. 24-35](#)). Erik van Blokland first collaborated with his classmate Just van Rossum (b. 1966) under the name LettError in Berlin. After experimenting with computer-aided type design, they designed Beowolf, released by FontShop in July 1990. Erik Van Blokland now lives in The Hague, working in type, illustration, magazine, corporate, interactive, and web design.

Lacking formal training in what would later be his chosen profession of type design, Erik Spiekermann (b. 1947) studied English and history of art in Berlin. His type designs include FF Meta, FF MetaSerif, ITC Officina, FF Govan, FF Info, FF Unit, LoType, Berliner Grotesk, and many corporate typefaces. In 1979 he established MetaDesign, the largest German design firm, which now has offices in Berlin, London, and San Francisco. Corporate clients have included Audi, Skoda, Volkswagen, Lexus, and Heidelberg Printing. In addition, there have been signage projects for the Berlin transit system and the Düsseldorf airport. In 1988 he founded FontShop, a firm specializing in creating and distributing electronic fonts. Spiekermann left MetaDesign in 2001 and is currently a partner in Edenspiekermann, which has Berlin, Amsterdam, London, and San Francisco offices. His font family for Nokia was released in 2002, and in the following year the Royal Academy of Fine Arts at The Hague presented him with the Gerrit Noordzij Award. In 2007 he was appointed to the board of directors at Microsoft, where he is currently director of fonts.

Ralph Oliver du Carrois (b. 1975), a Berlin-based graphic, product, and type designer, graduated in 2004 from the Staatliche Hochschule für Gestaltung (State College of Design) in Karlsruhe. Beginning in 2000, he worked for different companies or agencies before founding the Berlin studio Seite4 in 2003, focusing mainly on corporate and type design. In 2008 he collaborated with Erik Spiekermann and Erik van Blokland on the design of the Axel type family for FontShop ([Fig. 24-36](#)).

Jonathan Hoefler's (b. 1970) work includes highly original typeface designs for *Rolling Stone*, *Harper's Bazaar*, the *New York Times Magazine*, *Sports Illustrated*, and *Esquire*. In 1989 he began the Hoefler Type Foundry; when he became a partner of Tobias Frere-Jones (b. 1970) in 1999, the Hoefler Type Foundry was transformed into Hoefler & Frere-Jones. Tobias Frere-Jones, a graduate of the Rhode Island School of Design, worked for the Boston-based firm Font Bureau for seven years. In 1996 he joined the faculty at the Yale University graduate graphic design program, where he continues to teach typeface design today. The designer of over five hundred typefaces, Frere-Jones was the first American to be awarded the Gerrit Noordzij Prize by the Royal Academy of Fine Arts at The Hague for his role in type design and type

education ([Fig. 24-37](#)).

The advances in digital type design have allowed for the mechanization, stylization, and standardization of traditionally handwritten letterforms and calligraphy. In recent years, there has been great interest in the design of font families that include not only characters from the Roman alphabet, but from Cyrillic, Greek, and Arabic alphabets as well.

Nadine Chahine (b. 1978) graduated from the American University of Beirut with a degree in graphic design, and during her studies there she became interested in Arabic typography. In 2003 she received a master's degree in typeface design from the University of Reading, where she studied under Gerard Unger and the renowned French type designer Jean-François Porchez (b. 1964). While studying there, she concentrated on congruous relationships between Latin and Arabic scripts. Today she works at Linotype GmbH in Germany, designing custom Arabic fonts for international clients. Her typefaces include Koufiya (a dual-script font family, Latin and Arabic) ([Fig. 24-38](#)), Arabic versions of Latin typefaces, such as Frutiger Arabic ([Fig. 24-39](#)), Neue Helvetica Arabic ([Fig. 24-40](#)), and Palatino Arabic, as well as new Arabic fonts, including Janna and Badiya.

ABCDEFGHIJKLMNOPQRSTUVWXYZÄÖÜ  
RSTUVWXYZÄÖÜ  
abcdefghijklmnopqrstuvwxyzßäöü  
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
RSTUVWXYZÄÖÜ  
abcdefghijklmnopqrstuvwxyzßäöü  
1234567890

[24-34](#). Frank Blokland, DTL Haarlemmer, 2002.



Proforma Light <i>Proforma Light Italic</i>	PROFORMA LIGHT SC <i>PROFORMA LIGHT ITALIC SC</i>
Proforma Book <i>Proforma Book Italic</i>	PROFORMA BOOK SC <i>PROFORMA BOOK ITALIC SC</i>
Proforma Medium <i>Proforma Medium Italic</i>	PROFORMA MEDIUM SC <i>PROFORMA MEDIUM ITALIC SC</i>
Proforma Semi Bold <i>Proforma Semi Bold Italic</i>	<b>PROFORMA SEMI BOLD SC</b> <i><b>PROFORMA SEMI BOLD ITALIC SC</b></i>
<b>Proforma Bold</b> <i><b>Proforma Bold Italic</b></i>	<b>PROFORMA BOLD SC</b> <i><b>PROFORMA BOLD ITALIC SC</b></i>

**24-35.** Petr van Blokland, Proforma, c. mid-1980s, digital version mid-1990s.

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
tuvwxyz 1234567890

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
tuvwxyz 1234567890**

**24-36.** Erik Spiekermann, Erik van Blokland, Ralph Oliver du Carrois, Axel family, 2009. Axel is a family of simple, economical fonts designed for use in constricted spaces such as tables and spreadsheets. Axel fonts are highly legible, so similar characters are distinguishable from one another (*l, i, I, 1, 7, o, O; e, c*).

Gotham Light  
*Gotham Light Italic*  
Gotham Book  
*Gotham Book Italic*  
**Gotham Medium**  
***Gotham Medium Italic***  
**Gotham Bold**



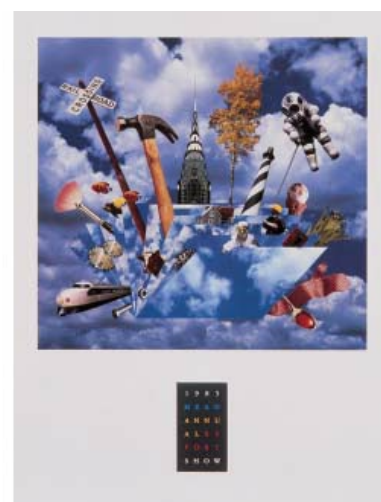
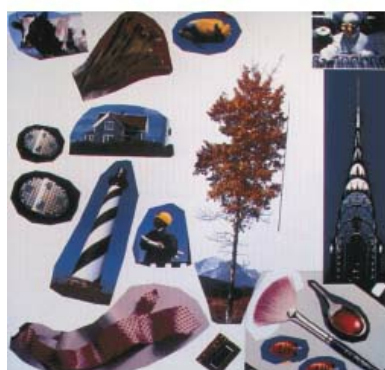
24-37. Jonathan Hoefler and Tobias Frere-Jones, Gotham typeface, c. 2000.



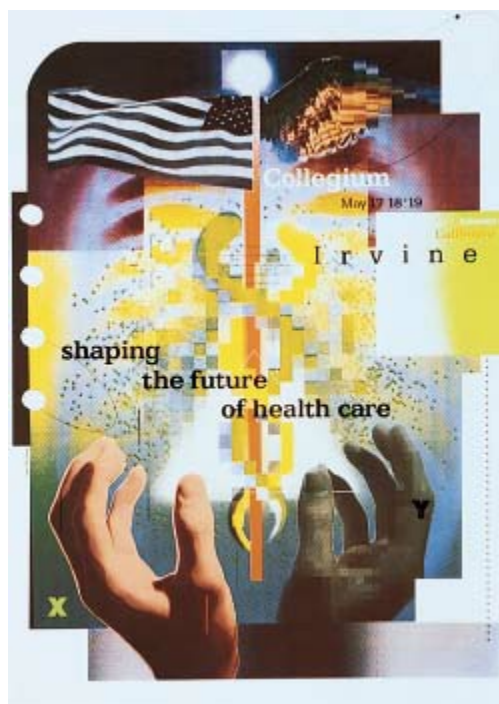




**24-41.** Pat Gorman of Manhattan Design, MTV press kit cover, 1982. Randomly generated color combinations were selected and composed in a repeat pattern; visual elements convey the network's character in a nonverbal manner.



**24-42.** Woody Pirtle, digital illustration for Mead Paper Company, 1985. Original photographs, the wireframe construct of early high-end digital editing devices, and the printed image are shown.



**24-43.** April Greiman, “Shaping the Future of Health Care” poster, 1987. Color and composition transform easily comprehended symbolic images into a potent expression of future possibilities. 64 x 46 cm

In an image for Mead Paper Company, designer Woody Pirtle created a surreal book in which the pages opened to permit objects and figures to float out into an expansive sky ([Fig. 24-42](#)). Many photographs were digitized, silhouetted, and electronically combined into an electronic montage.

To create an advertisement for a health-care symposium ([Fig. 24-43](#)), April Greiman “built” a poster by combining digitized images—photographs of a flag and an eagle, an X-ray, and a drawing of the medical profession’s traditional caduceus symbol—with color shapes and gradations and a video clip of hands shot live into the Paintbox program. A wide variety of effects, including mosaic, fading, outline, overlap, and increasing and decreasing levels of transparency, enable complex iconography to evolve as an integrated and organic whole.

These uncommon electronic montages from the 1980s were harbingers of the revolution in image making, in which thousands of designers, illustrators, and photographers used desktop computers with drawing, painting, and image-manipulation software to create imagery. The potent merging of video and print technology unleashed new graphic possibilities. Optical disks, video capture-and-edit capabilities, and interactive print-and time-based media expanded graphic design activity further.



## Interactive media, the Internet, and the World Wide Web

Interactive media are a combination of audio, visual, and cinematic communications, connected to form a coherent body of information. Unlike books or films, which present information in linear sequences, interactive media have nonlinear structures, allowing each viewer to pursue information along a personally chosen path. Interactive media are usually created by teams of professionals, including audiovisual specialists, writers, computer programmers, content specialists, directors, graphic designers, information architects, image-makers, and producers.

In contrast to printed communications that are finalized after they emerge from the printing press, interactive media programs are open-ended. Unlimited revisions are possible, and content can be continuously added or modified. VizAbility was an early interactive CD-ROM program that taught concepts relating to visual perception and helped users develop heightened visual awareness ([Fig. 24-44](#)). VizAbility was designed by MetaDesign San Francisco, an information-graphics firm then headed by Erik Spiekermann.



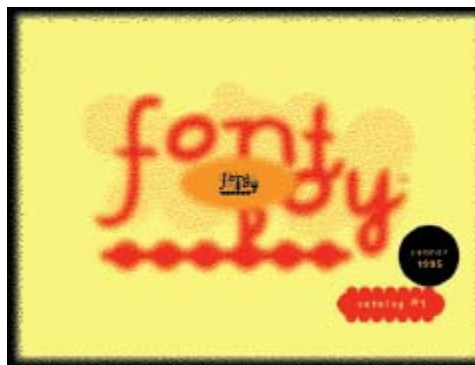
**24-44.** Bill Hill and Terry Irwin (creative directors) and Jeff Zwerner (designer), MetaDesign San Francisco (design firm), VizAbility interactive CD-ROM screen design, 1995.



**24-45.** Jessica Helfand (creative director), Melissa Tardiff (art director), Jessica Helfand Studio; Interactive Bureau (agency); John Lyle Sanford (Discovery Channel design director), Discovery Channel website, 1994-95.



**24-46.** Clement Mok and Brian Forst (designers), Scott Peterson (photographer), and Studio Archetype (design studio), iQVC main categories screen for Internet shopping, 1995. Drawers and cubbyholes make this screen adaptable to new and seasonal promotions, similar to a storefront.



**24-47.** Bob Aufuldish, fontBoy interactive catalogue website title page, 1995. The uninhibited aesthetic of the typefaces is conveyed.



**24-48.** April Greiman, RoTo Architects website, 2006.

Computer communications took a major step forward with the development of the Internet, a vast network of linked computers. The Internet had its origins in the late 1960s, when scientists at the United States Department of Defense Advanced Research Projects Agency (DARPA) established the ARPANET computer network so they could transfer data between sites working on similar research projects. Supercomputer sites around the United States were

connected by the National Science Foundation (NSF) into NSFNET in 1986; this totally replaced ARPANET within two years. In 1991 the United States Congress passed legislation widening access in public schools, two-year colleges, and business organizations, generating a dramatic expansion of what was now called the Internet. By early 1997 over thirty million users in more than one hundred countries were linked into an electronic global community. By 2010 there were close to seven billion Internet users in the world, with more than 240 million in the United States alone.

The now omnipresent World Wide Web provides a means to easily organize and access the vast and ever-increasing content on the Internet, including text, images, sound, animation, and video. The web was first developed in 1990 by physicist Tim Berners-Lee at the European Organization for Nuclear Research in Geneva, Switzerland. Berners-Lee developed the three main building blocks of the web: the HyperText Transfer Protocol (HTTP), the HyperText Markup Language (HTML), and a specification for the “address” of every file on the web called the Uniform Resource Locator (URL). At first limited to the scientific community, the web started to take off in 1993, with the development of the graphical Mosaic browser at the National Center for Supercomputing Applications (NCSA) by a team including Marc Andreessen. Leaving NCSA, Andreessen cofounded Netscape Communications, which in late 1994 produced the first major commercial graphical browser, Netscape Navigator, causing the number of web users to mushroom. Web use continues to grow at an incredible rate to this day, as the web has become a ubiquitous tool of commerce, research, and expression for users and corporations around the world.

In the 1990s, the phrase *information superhighway* was used to express the global access to enormous amounts of information provided by the World Wide Web. In 1997, an estimated 150 million websites were online, and by 2010 there were close to twelve billion websites. The Internet represents an unprecedented advance in human communications. Its explosive growth through the late 1990s opened new horizons for graphic design by professionals and individuals using computers and Internet access to produce websites. A previously inconceivable decentralization of media communications had occurred.

The early years of website design posed significant constraints for graphic designers. A computer’s screen size and typographic defaults often reconfigured the intended page design until more sophisticated software-downloaded fonts were developed. Early in the Internet revolution, many feared a collapse of design standards due to the limitations of the HTML programming language and the widespread access to website design by individuals without design training. Nevertheless, in the infancy of the medium, many designers, including Jessica Helfand (b. 1960), whose distinctive web projects include the initial design for the Discovery Channel’s site, demonstrated that graphic designers can create identity, aid navigation, and bring dynamic visual interest to websites. The Discovery Channel website became an early pioneer of web design. The pages ([Fig. 24-45](#)) used geometric zoning to create areas for titles, subtitles, and a sidebar of information. Images were used as signifiers to direct viewers as they navigated the site. Opening screens for editorial features used arresting images and understated typography, in contrast to the strident jumble

of competing small elements on many websites.

In 1976 architect and designer Richard Saul Wurman (b. 1935) coined the term *information architecture* and predicted it would become a new profession of individuals who made complex information understandable. Twenty years later this term became widely used to denote a process of analyzing complex information and giving it structure and order, enabling audiences to glean its essence in an efficient and agreeable manner.

Clement Mok (b. 1958), an Apple Computer creative director who left to open Clement Mok Designs in 1987 (renamed Studio Archetype in 1996), emerged as an early advocate of the graphic designer's role in the rapidly changing world of interactive media. Mok realized that the digital revolution was merging commerce, technology, and design into a symbiotic entity ([Fig. 24-46](#)). Mok believed design should be defined not as an isolated entity, such as packaging or graphics added on to the product or service, but as an integral part of an organization's overall vision and strategy.

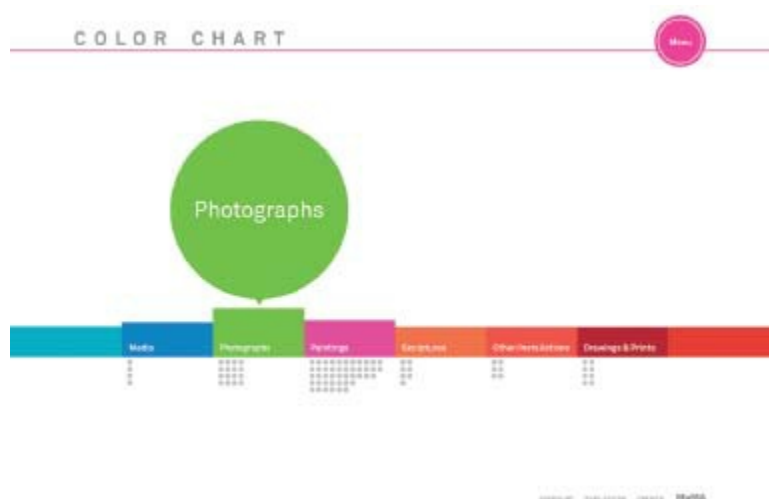
Interactive media permitted small firms and individuals to efficiently communicate with audiences and market products or services. This was demonstrated by the first fontBoy interactive type catalogue ([Fig. 24-47](#)), designed by Bob Aufuldish (b. 1961). On the main holding screen, letterforms floated randomly in space. When a viewer passed the cursor over a letterform, its movement stopped and the font name appeared; double-clicking on the letter opened another screen that showed the entire font. Typefaces could be accessed from a menu page as well. Aufuldish also began a type foundry because he believed there was still room for experimentation and exploration in font design. He expressed interest in “a new typography waiting to happen—what I call baroque modernism for the new millennium—and I want to make and release type to inspire that new typography.”

Among other advanced techniques, Flash, XML, and JavaScript give designers the opportunity to make any website wholly distinctive. Interactive components, videos, and even games can be incorporated. Early on, April Greiman recognized the potential of the Internet as a new creative medium. She explored and developed new technologies in pursuit of a visual vocabulary that would enliven the virtual canvas. Greiman's design for the RoTo Architects website exists as a dynamic extension of her unique vision ([Fig. 24-48](#)).

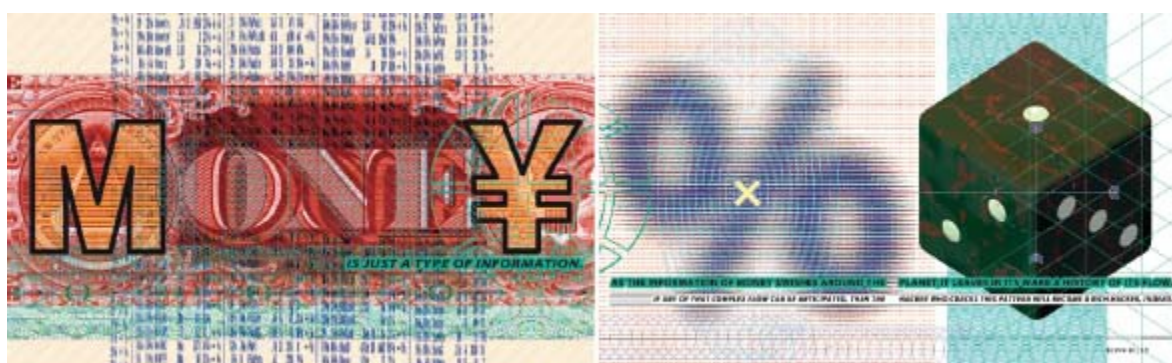




**24-49.** RenderMonkey, home page, *Color Chart: Reinventing Color, 1950 to Today*, 2006. This website was created entirely in Flash.



**24-50.** RenderMonkey, inside page, *Color Chart: Reinventing Color, 1950 to Today*, 2006.

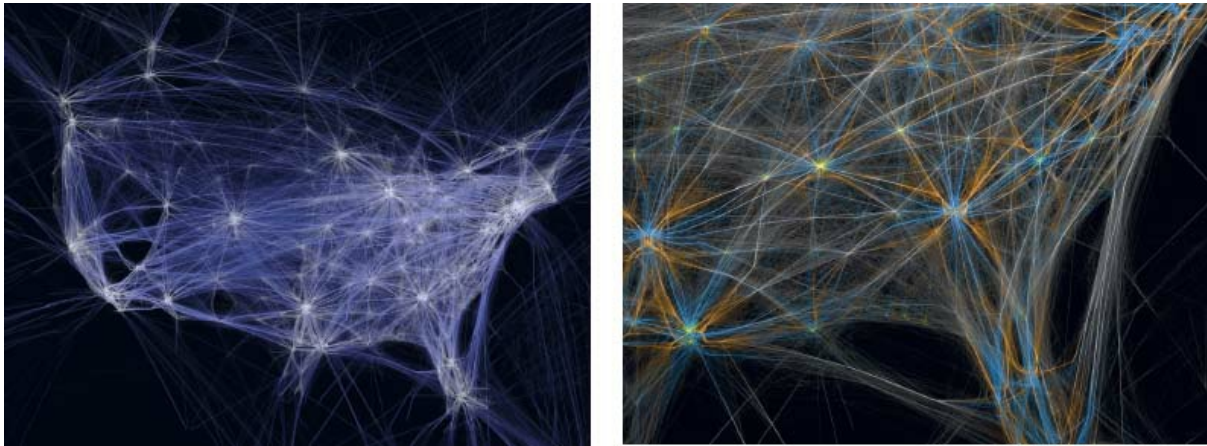


**24-51.** Erik Adigard, “Money Is Just a Type of Information,” *Wired*, July 1994. 27 x 23 cm





**24-52.** Erik Adigard, HotBot logo, 1996.



**24-53.** Aaron Koblin, dynamic visualizations for flight patterns, 2005. Flight paths across North America are traced, revealing changing patterns of air traffic and the key superstructures that guide the aviation network.

An emerging interactive design firm, Render Monkey was founded in 2006 by Amelle Stein and Sastry Appajosyula. Their work combines creative interface design with inventive programming, providing for fluid, streamlined navigation through multiple, complex layers of information. Their focus on the user experience extends to interactive solutions for mobile, online, and offline designs as well as architectural spaces. Render Monkey's design for the exhibition *Color Chart* at the Museum of Modern Art allows users to interact with various interfaces for a customized approach to accessing dynamic content (Figs. 24-49 and 24-50).

## The digital vanguard

Graphic design in the 1990s often incorporated the digital process in complex visual combinations of information architecture, media, technology, and culture. Erik Adigard (b. 1953) and Patricia McShane (b. 1953) of M.A.D. Design are two designers who have used the computer to explore the infinite possibilities of the digital process. Their frontispiece designs for *Wired* magazine built visual essays out of the cover stories. For “Money Is Just a Type of Information,” Adigard combined a collage of foreign currency designs with the verso design of the U.S.\$1 banknote converted to red ink, financial and stock ticker data, vernacular images, and digital patterns and gradations to create a densely packed montage that comments on the effects of new technologies ([Fig. 24-51](#)). The work of Adigard and McShane exemplifies the development of the designer as illustrator working with what had, in just a few years, become powerful and revolutionary computer applications.

Adigard designed the HotBot logo for the first commercial search engine with customized search features, launched by Wired Digital in 1996 ([Fig. 24-52](#)). The concentric Os were also navigation links. The typographic forms, ironically, have more in common with early twentieth-century typographic experiments, such as those of Russian constructivist Alexander Rodchenko, than with the new technologies the mark represents.

Having received an MFA in design and media arts at UCLA, Aaron Koblin (b. 1982) is a graphic designer concentrating on the visualization of data. He transforms social and infrastructural information to portray cultural developments and evolving patterns ([Fig. 24-53](#)). Koblin received the National Science Foundation’s first place award for science visualization, and his work is included in the permanent collection of the Museum of Modern Art in New York. He was the Abramowitz Artist in Residence at MIT in 2010 and is currently technology lead at Google’s Creative Lab.

## Design for portable devices

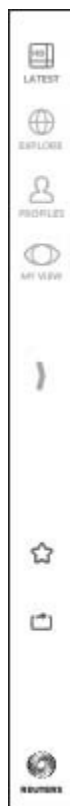
The early 2000s saw the beginning of a revolution in the way people connect with information and communicate with each other. The introduction of mobile devices, primarily phones, that are connected to the Internet fueled this change. Over the course of a decade the technology of these devices became increasingly sophisticated and their use commonplace.

Design for mobile devices is critically linked to the development of mobile technology and the devices themselves. The introduction of highly responsive touch screens changed the way people interact with these devices and opened up new possibilities and challenges for designers. While these devices can easily render traditional web content within a browser screen, their full capabilities are best taken advantage of by applications, or apps, that are made specifically for them. The design and development of these apps has created entirely new fields in design centered on user experience.

Although there were predecessors, Apple's iPhone brought touch-based computing to the mainstream market, and expanded it with the notebook-sized iPad a few years later. To date, all applications supported on these devices must be approved by Apple and meet their standards for quality, security, and usability. This closed ecosystem creates a holistic experience that consumers buy into, from desktop computer to smartphone. Designers must exceed these standards to create a marketable product, and the intense competition has driven refinements and innovations in the field.



**24-54.** Thomson Reuters, story layout from the Wider Image iPad application, 2014. Photographs and text are links that allow the user to explore related content.



**24-55.** Thomson Reuters, information graphic from the Wider Image iPad application, 2014. Users can navigate through the segments of the infographic to focus on different data points.

Printed publications have found a new lease on life through mobile web and applications. The portable nature of devices makes them ideal platforms for periodicals targeting an audience on the move. Digital content can include audio and video clips, while interactive graphics play to the strengths of touch interfaces. For example, the *New York Times* has established a strong digital presence across channels including mobile web and targeted apps. The responsive nature of the website allows the same content and design to be displayed on devices ranging from a desktop screen to a phone by dynamically resizing and reorganizing the content according to a specific layout. The mobile applications are designed specifically for tablet and phone form factors, with navigation structures and layouts that play to their strengths. Video and audio clips are sized accordingly, both in aspect ratio for viewing as well as data size so that they can be downloaded over a cellular connection. The larger screen of the tablets allows for more interaction with dynamic graphs and other information graphics. A comments section, which debuted on the web, allows users to interact with each other and contribute to the conversation. The overall design of the apps is drawn strongly from the *New York Times* website, which itself is an extension of the printed publication, and forms another cornerstone supporting the entire visual language of the brand.

Since their initial release, smartphones have become almost ubiquitous in everyday life in most of the developed world. By replacing traditional mobile phones, smartphones opened up new methods of communication and expanded the audience for that dialogue. The combination of short-form messaging, photographs, and videos falls into the broad category of social media. While it was originally underestimated, Twitter expanded from a small base of users sharing the details of their day-to-day life to a global community that captures major events as they happen, from space missions to political uprisings. The interface is designed to operate intuitively, with common tasks readily available at all times while less frequently accessed areas of the app require more navigation. The minimalistic visual design draws from contemporary web practices, while the interface design stands as a measure against which many other apps are judged.

Apps also function as unique experiences in and of themselves. Thomson Reuters' Wider Image app combines traditional static periodical content, pictures, and text with interactive information graphics ([Figs. 24-54](#) and [24-55](#)). The image-heavy layout draws from contemporary periodical design with large photos, smaller chunks of text, and large white spaces. Stories are told in a nonlinear fashion that encourages viewers to swipe and tap around the content to explore related information. Reuters pulls from its large news database to provide fresh content regularly, which keeps users engaged with the app.

The design of applications can change almost overnight, rendering today's favored designs and patterns obsolete. Designers are engaged in a never-ending race to refine and differentiate their apps while keeping the visual aesthetic fresh and relevant. At the same time, the hardware giants are releasing completely new and innovative products into the marketplace. Touch-screen computers are frequently seen even in automobiles. Google is in the process of refining Google Glass, an eyeglass-mounted screen that can be used to take photos and videos and has a limited ability to browse the web. Both Google and Apple are in the process of releasing mainstream versions of wristwatch-style devices that contain small touch-screen interfaces, connect to the Internet and the user's mobile phone, and are rumored to contain biometric sensors. The future of mobile technology is not limited to phones and tablet computers, but includes an entire ecosystem of web-enabled devices communicating and sharing information with each other. As these devices become more sophisticated, so too will the interfaces that allow users to engage with them, opening new possibilities in the field of app design.



## Motion graphics and film titles

The language of graphic design was transformed by the integration of type and image with the time-based element of motion to create the new field known as motion graphics. Artists, painters, and filmmakers sought ways to animate objects, create “visual music,” and extend the art of storytelling with nonlinear film techniques borrowed from abstract cinema and animation, including painting and scratching directly on film stock and using stop-motion photography and computers to animate graphic and typographic elements.

The introduction of motion began with experiments in abstract film, animation, and avant-garde cinema. The early days of abstract film or “pure cinema” explored personal visions of film and animation in work produced by pioneers such as painter Viking Eggeling (*Symphonie Diagonale*, 1924) and German Dadaist painter Hans Richter (*Rhythm 23*, 1923), each photographing objects a single frame at a time.

Australian Len Lye’s motion experiments led him to scratch images directly on film to create kinetic animation (*Tuslava*, 1929). Scottish-born Canadian Norman McLaren conducted similar animation experiments painting in color on film stock (*Fiddle-de-Dee*, 1949). German-born painter Oskar Fischinger experimented with “visual sound,” making films of individual drawings (*An Optical Poem*, 1937), colored liquids, clay, and many other materials. He was hired by Walt Disney Productions to animate the J. S. Bach music sequence in *Fantasia* (1940). Inspired by Fischinger’s work, Texas-born Mary Ellen Bute photographed objects frame by frame to create animations as abstract “visual music” (*Synchromy No. 2*, 1935).

From the 1960s through the 1980s Stan Vanderbeeke (*Science Friction*, 1959) and Stan Brakhage (*Dog Star Man*, 1961-64; *23rd Psalm Branch*, 1967) reinvigorated the medium of abstract film with techniques of stop-motion animation, painting and drawing directly on film, and use of multiple exposures of objects on film.

Modern feature film titles combining type and image in motion were first created by graphic designer Saul Bass for director Otto Preminger’s film *Carmen Jones* (1954) and *The Man with the Golden Arm* (1955). Many titles have followed, created by many designers and filmmakers who have transformed the way information is communicated.

Designer Maurice Binder (1925-91) created classic openings for James Bond films beginning with *Dr. No* (1962). He was succeeded, after his death, by Daniel Kleinman (b. 1955) for *GoldenEye* (1995). Animator and filmmaker Terry Gilliam (b. 1940) designed all of Monty Python’s opening credits as well as title sequences for some films he directed, including *Brazil* (1985). Richard and Robert Greenberg of R/Greenberg created titles for many films including *Superman* (1978).

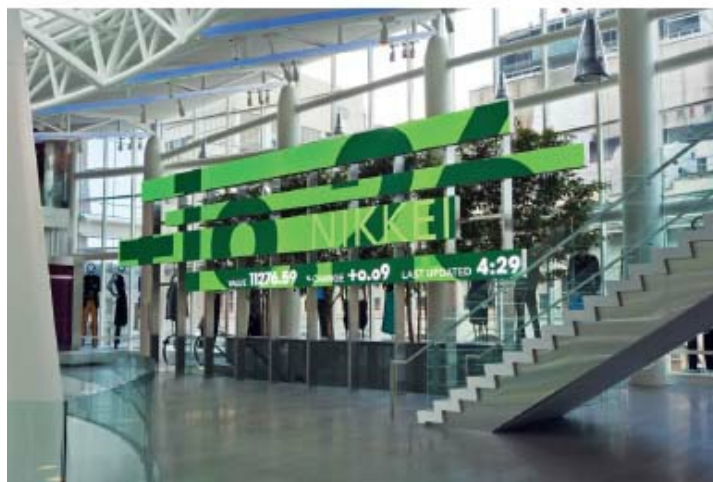
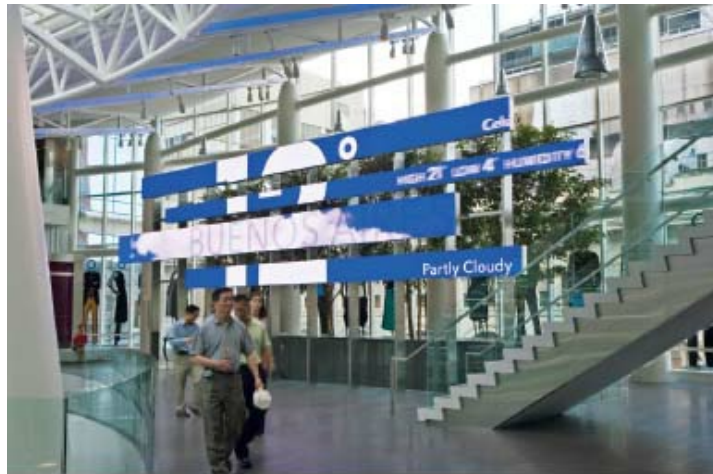
Imaginary Forces was launched in 1996 by Kyle Cooper (b. 1962), Chip Houghton, and Peter Frankfurt (b. 1958). It rapidly entered the vanguard of

film-title design by integrating graphic design, motion, and interactive media. Its staff consists of designers, art directors, animators, editors, writers, and producers.

Danny Yount (b. 1965), a self-taught designer, freelanced for Imaginary Forces in 2000. Today, he is one of the most influential title designers for film and television; he has designed and directed the opening sequences for many notable productions, including HBO's *Six Feet Under*, for which he won an Emmy Award. As senior creative director at Prologue Films—a collective of designers, filmmakers, and artists—his focus has primarily been feature film main titles. His opening sequence for *Kiss Kiss Bang Bang* was described by the *Hollywood Reporter* as “a title sequence worthy of the late Saul Bass” ([Fig. 24-56](#)).



**24-56.** Danny Yount, main title design for *Kiss Kiss Bang Bang*, 2005.



**24-57.** Pentagram (Lisa Strausfeld), dynamic display of financial information for the Bloomberg LP headquarters in New York, 2005.

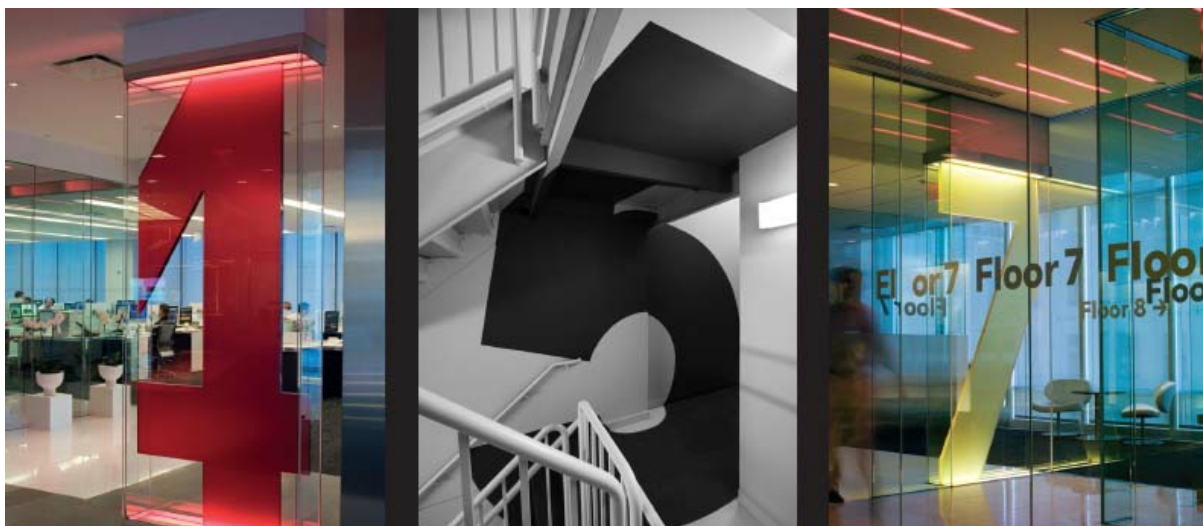


## Typography and the built environment

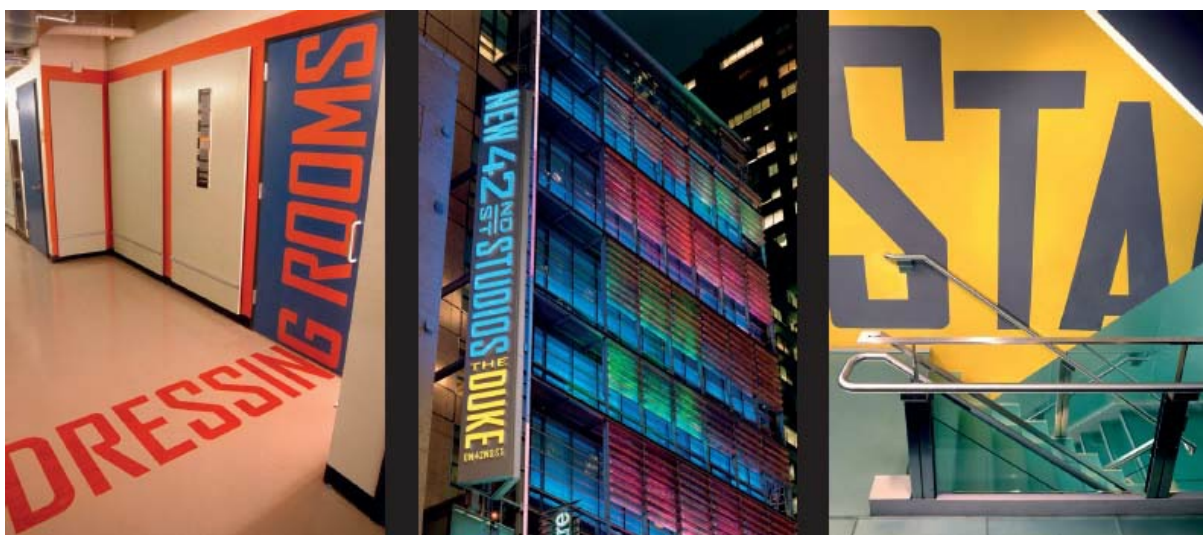
Lisa Strausfeld (b. 1964) studied art history and computer science at Brown University. Later she received master's degrees in architecture at Harvard University and in media arts and sciences at the Massachusetts Institute of Technology. While at MIT she worked as a research assistant in the Visible Language Workshop of the Media Lab, where she explored and created new methods for presenting and interacting with complex data. Together with two MIT classmates, she founded Perspecta in 1996. Eventually sold to Excite@Home, Perspecta was a software company that developed sophisticated search and visual user interface technology for systematizing large collections of information. In 2002 Strausfeld became a partner at Pentagram, where her work involves the interaction of actual and virtual space. Her group focuses on digital information design projects including software prototypes, websites, interpretive displays, and extensive media installations. Her training as an architect allows her to incorporate the presentation of information into physical surrounds, as in the large-scale dynamic media display in the corporate headquarters of Bloomberg LP ([Fig. 24-57](#)).

For over forty years, Paula Scher has been at the vanguard of graphic design. In recent years, her typography has spilled into the streets and onto buildings; requests for her typographic treatments in the built environment are steadily increasing. In 2005 she paired with Lisa Strausfeld on the design of the Bloomberg LP headquarters, incorporating large-scale typographic treatments throughout the interior spaces ([Fig. 24-58](#)). For the New 42nd Street Studios building in New York, she unabashedly applied giant words to doors, floors, ceilings, and walls ([Fig. 24-59](#)). In Newark, New Jersey, she painted the Lucent Technologies Center for Arts Education white and then placed words such as *music*, *drama*, and *dance* over the entire façade, communicating the energy and dynamism contained within ([Fig. 24-60](#)).

Ruedi Baur (b. 1956) received his graphic design education at the Zurich School of Applied Arts. After establishing Studio BBV in 1983, he began Intégral Concept in 1989. Intégral is now five self-regulating studios working together on cross-disciplinary assignments. Baur has also been involved with identity and information programs, wayfinding systems, exhibition design, and urban design in Paris, Zurich, and Berlin. From 1989 until 1994 he coordinated the design department at the National School of Fine Arts in Lyon, and in 1995 he was appointed professor of corporate design at the Academy of Visual Arts in Leipzig, where he created the Interdisciplinary Design Institute in 1999. Recent work includes the integration of typography and architecture for many prominent institutions and enterprises, among them the Centre Pompidou in Paris, the Cologne-Bonn airport, and the Esisar school at the Grenoble Institute of Technology ([Fig. 24-61](#)).



**24-58.** Pentagram (Paula Scher), environmental graphics for Bloomberg LP corporate headquarters, 2005.



**24-59.** Pentagram (Paula Scher), environmental graphics for the New 42nd Street Studios, 2000.



**24-60.** Pentagram (Paula Scher), painted exterior of the Lucent Technologies Center for Arts Education, a school affiliated with the New Jersey Performing Arts Center in Newark, 2001.





**24-61.** Ruedi Baur, design of the façade and signage for the Esisar school, 1997.



**24-62.** Karel Martens, façade design for the Veenman Printers building, Ede, the Netherlands, 1996.

The Dutch graphic designer Karel Martens (b. 1939) was educated at the Academy of Fine Arts at Arnhem. Concentrating on typography, his work includes postage stamps, books, and signage. In the past several years he has also designed typographic façades for buildings throughout the Netherlands, including the Philharmonie concert hall in Haarlem and the Veenman Printers building in Ede ([Fig. 24-62](#)). Committed to design education, Martens taught at the Academy of Fine Arts at Arnhem from 1977 until 1994 and at the Jan van

Eyck Academy in Maastricht from 1994 until 1999. Since 1997 he has been a visiting lecturer in the postgraduate graphic design department at the Yale University School of Art. In the same year, he helped begin a pioneering school of postgraduate education called the Werkplaats Typografie (Typography Workshop) within the ArtEZ Institute for the Arts in Arnhem, where he continues to teach today.

## New typographic expression

The use of text as signs or as visual form began as far back as 33 bce, when it was referred to as pattern poetry. The cubists, Dadaists, and futurists all explored word-images and shaped text. The work of Guillaume Apollinaire (see Figs. 13-18 and 13-19), who shaped text to illustrate ideas in his *calligrammes* and editorial pages, has been an inspiration for others seeking to use text to illustrate a story. These pieces challenge viewers to “see” text as images as well as something to be read.

Long before the arrival of the computer, artists and designers were liberating type from the page by turning it into expressionist signs. Futurist artist and designer Filippo Marinetti celebrated “words in freedom” in his Technical Manifesto of Futurist Literature of 1912. The personal computer has enabled designers to freely stretch the limits of typographic form to create unbounded words or letters on the page. Shuichi Nogami (b. 1954) is a designer who creates posters using expressionist typographic forms. For a poster promoting an architect working with wood in Japan, the designer combined letterforms and stretched their shapes into a wooden sculpture floating in space ([Fig. 24-63](#)). Nogami often takes surprising letters and photographic images and combines, overlaps, merges, and stretches them into experimental letterforms that float as three-dimensional objects on the page. The designs of Shinnoske Sugisaki (b. 1953), both elegant and poetic, display a unique blend of Western and Japanese features ([Fig. 24-64](#)).





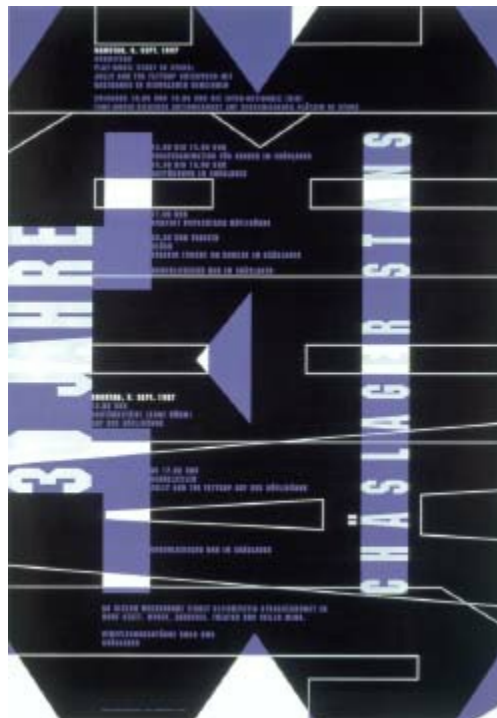
**24-63.** Shuichi Nogami, poster for the architectural firm Shiki, 2002. Shiki works exclusively in wood on residential buildings in Japan. 93 x 65 cm



**24-64.** Shinnoske Sugisaki, poster for the exhibition Mackintosh and the Glasgow Style, 2000. Using symmetrical overlapping letterforms, Sugisaki deftly suggests the ascending elegance of the Glasgow style. 97 x 63 cm



**24-65.** Ralph Schraivogel, “Henry van de Velde,” poster, 1993. The spirit of Van de Velde is invoked as his name is placed in one of his chair designs surrounded by vibrant moiré patterns. 128 x 90 cm



**24-66.** Melchior Imboden, poster for the Swiss exhibition 30 Jahre Chäslager Stans (30 Years of the Gallery Chäslager Stans), 1997. 128 x 90 cm



**24-67.** Pentagram (Paula Scher), poster for the 1995-96 season of the Public Theater, New York. 117 x 76 cm

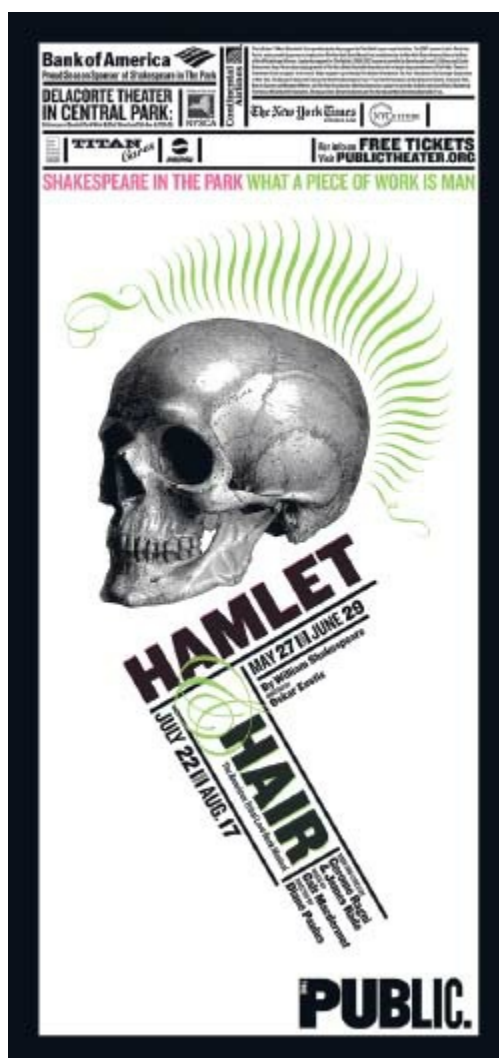
Among the leading figures in contemporary Swiss graphic design are Ralph Schraivogel (b. 1960) and Melchior Imboden (b. 1956). A graduate of the Zurich School of Design, Schraivogel established his own graphic design studio in 1982. He has developed posters for a wide range of institutions and cultural events, including Zurich's Filmposium, the Museum of Design Zurich, the Festival of African Films (CinemAfrica), and the Theatre am Neumarkt (Fig. 24-65). Imboden arranges elements of simple, geometric compositions through minimal and decisive use of color to create bold, visually arresting, and illusionistic typographical abstractions. His expressive work combines a penetrating and rhythmic use of space with abstraction, repetition, flat geometric planes of color, and experimental typography. Imboden has designed many posters, books, and catalogues for Swiss cultural institutions that have earned recognition at international exhibitions (Fig. 24-66).

Paula Scher draws upon historical models while transforming them into her own unique form of expression. Her posters for the Public Theater's productions of *Bring in 'da Noise, Bring in 'da Funk*; *Hamlet and Hair*; and *Twelfth Night* and *The Bacchae* are refined and more expressive versions of nineteenth-century typographic posters combined with the playful spirit of Dada (Figs. 24-



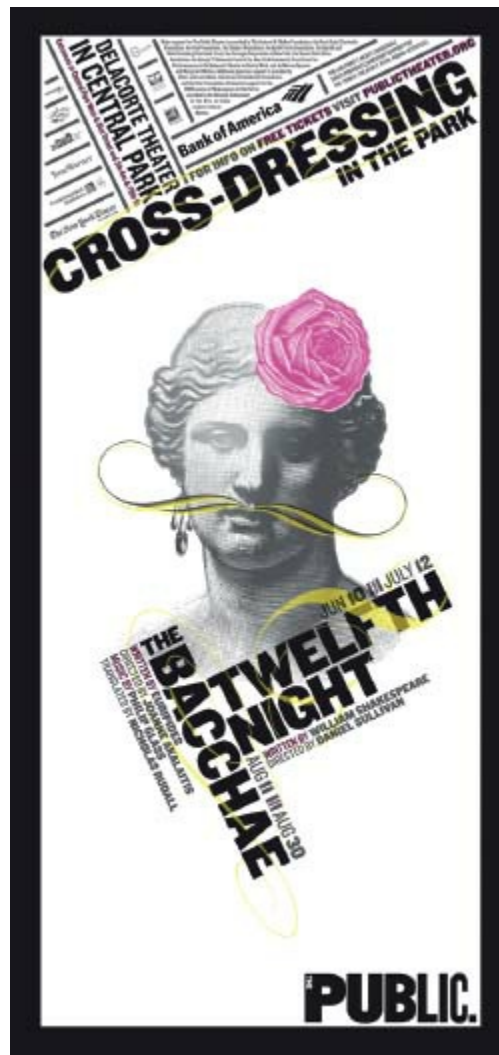
[67](#) through [24-69](#)).

A graduate of the Massachusetts College of Art, Jennifer Morla (b. 1955) founded Morla Design in 1984. Since the studio's founding, Morla has engaged in all facets of design, including branding, print, packaging, motion graphics, environmental design, and typography. She has won over three hundred awards of excellence and was admitted to the prestigious Alliance Graphique Internationale in 1998. She is known for her ability to combine wit and aesthetics with business pragmatics ([Figs. 24-70](#) and [24-71](#)). Her clients include Levi Strauss, Herman Miller, and AIGA, among many others. In addition to serving as Morla Design's president and creative director, she also assumed the position of chief marketing officer for Design Within Reach in 2006. She has exhibited widely and her work is part of the permanent collections of the Museum of Modern Art (New York), the San Francisco Museum of Modern Art, the Denver Art Museum, and the Library of Congress. She teaches at the California College of the Arts and lectures internationally.



[24-68](#). Pentagram (Paula Scher), poster for the Public Theater's productions of *Hamlet* and *Hair*, 2008. 134.4 x 57.6 cm

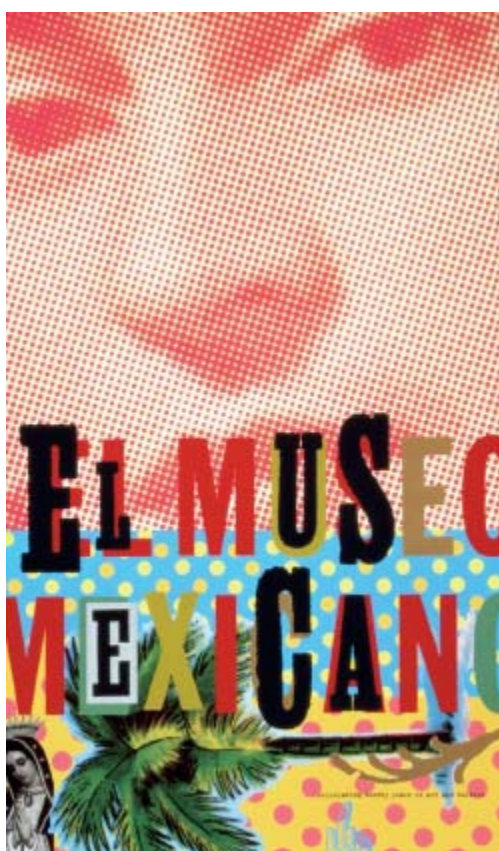




**24-69.** Pentagram (Paula Scher), poster for the Public Theater's productions of *Twelfth Night* and *The Bacchae*, 2009. 134.4 x 57.6 cm



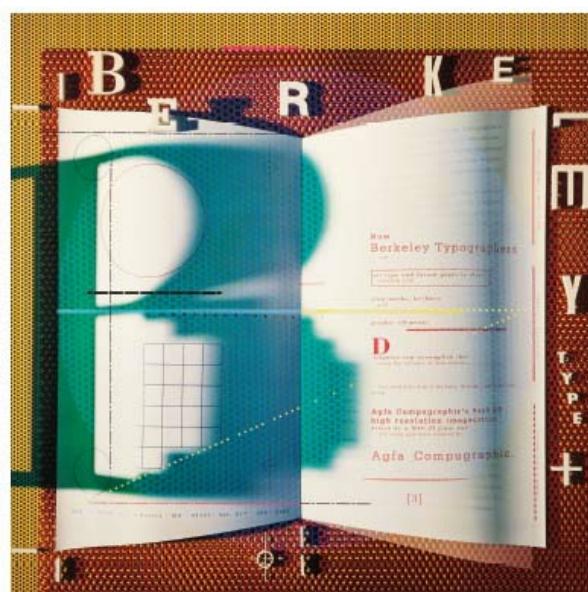
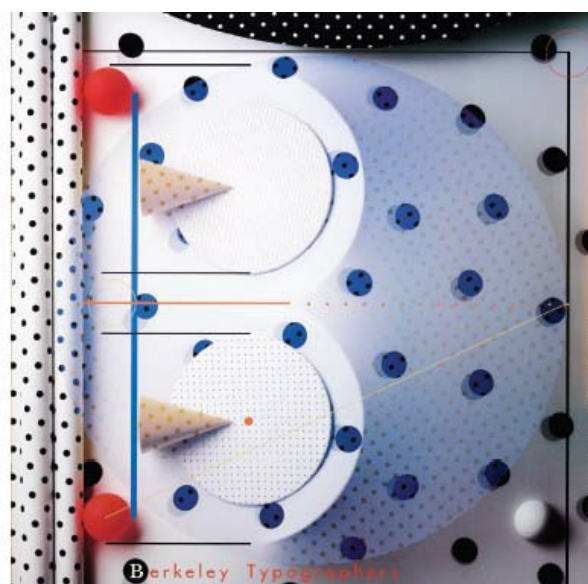
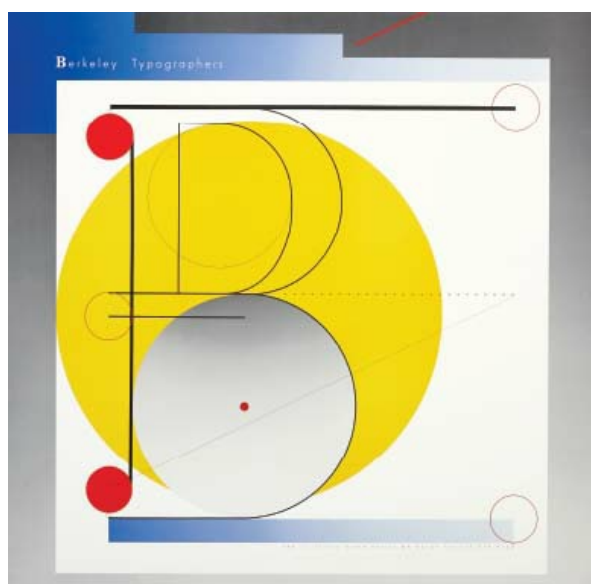
**24-70.** Jennifer Morla, poster for AIGA/Landor Associates, 2003. Morla expresses the diversity of AIGA with an explosion of images and textures. 76.2 x 50.8 cm



**24-71.** Jennifer Morla, El Museo Mexicano promotional poster, 1995. 94 x 56.5 cm

Thomas Wedell (b. 1949) and Nancy Skolos (b. 1955) met in 1975 as students at the Cranbrook Academy of Art. In late 1979 they located their practice Skolos, Wedell + Raynor, in Boston with a third partner, Kenneth Raynor, also from Cranbrook. The studio developed a visual vocabulary with a complexity of structure and color that echoed the spirit of their primarily high-tech and consumer electronics clients such as Digital Equipment Corporation and Boston Acoustics. The intense energy, vibrant color, and textures of their work deftly evoke the spirit of technology itself.

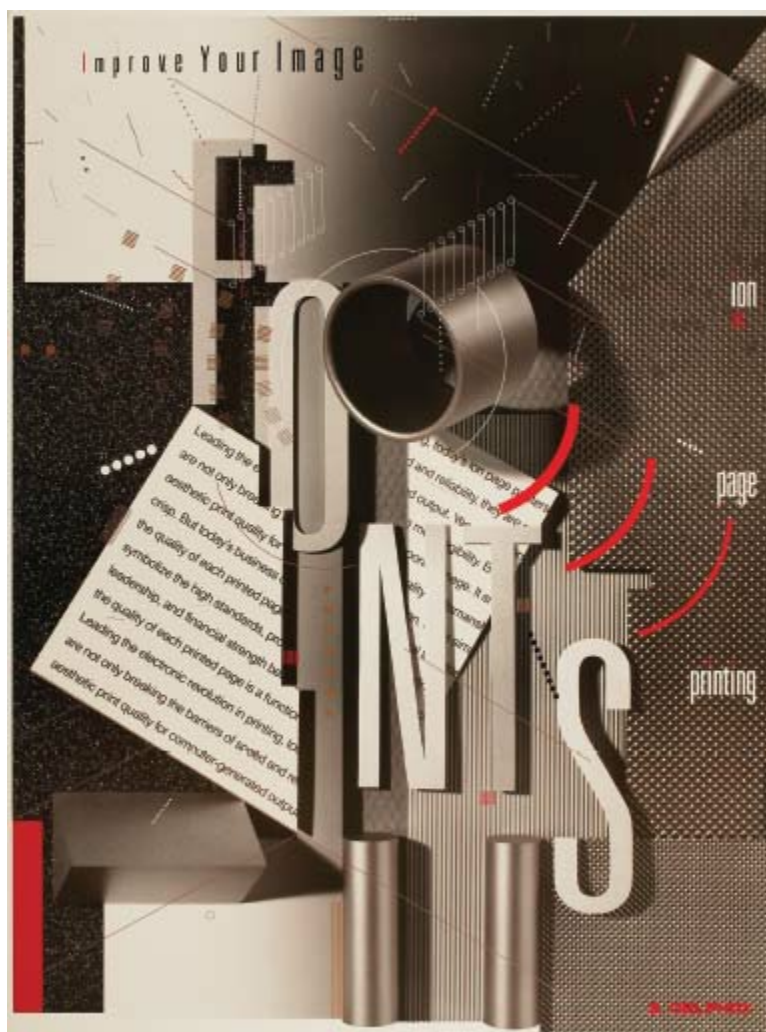
The studio's work pushes the potential interactions between word and image. Their three-dimensional constructions are collaged back into two-dimensional space and reflect the influence of modern art, technology, and architecture. In the early 1990s Raynor left the studio, and Skolos and Wedell began teaching at the Rhode Island School of Design, where the emphasis on communication theory influenced their work with a more refined use of symbolism ([Figs. 24-72 through 24-77](#)).





**24-72.** Skolos, Wedell + Raynor, posters for Berkeley Typographers, 1981, 1986, and 1989. 63.5 x 63.5 cm

Catherine Zask (b. 1961), one of the leading figures in contemporary French graphic design, has developed posters for numerous cultural events and institutions, including the University of Franche-Comté, Scam (Civil Society of Multimedia Artists), L'Hippodrome, the national theater of Douai, the French Ministry of Culture, Paris Diderot University, and Hermès International. She was educated at the Graduate School of Graphic Arts in Paris and has taught at the School of Visual Communication and at the School of Art in Besançon. Zask's posters exhibit a fluid elegance and expressive style of both word and letter that are constructed by typographic forms converted into written symbols ([Figs. 24-78](#) and [24-79](#)). Her typographic forms and configuration of the writing is the distinguishing characteristic of her oeuvre. During her residency at the French Academy in Rome, Zask focused on shaping letterforms, tracings, doodles, the symbolism of words, and typographic signs of writing she calls *Alfabetempo*. This work forms the basis of her continuous experimentation with the assemblage and deconstruction of typography ([Fig. 24-80](#)). She has won many awards, including the 20th International Biennial of Graphic Design Brno in 2002, and she is a member of the Alliance Graphique Internationale (AGI).



**24-73.** Skolos, Wedell + Raynor, poster for Delphax Fonts, 1987. 112 x 84 cm



**24-74.** Skolos-Wedell, poster for the Lyceum Fellowship competition, 2006.  
128 x 90 cm

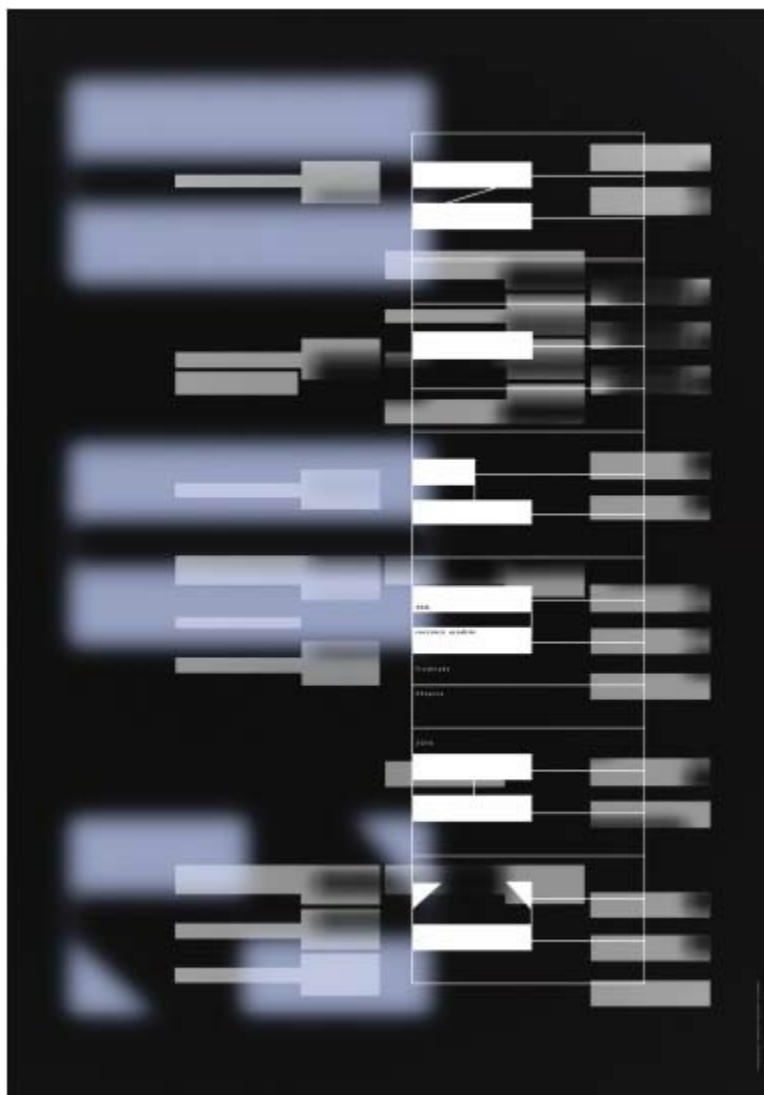




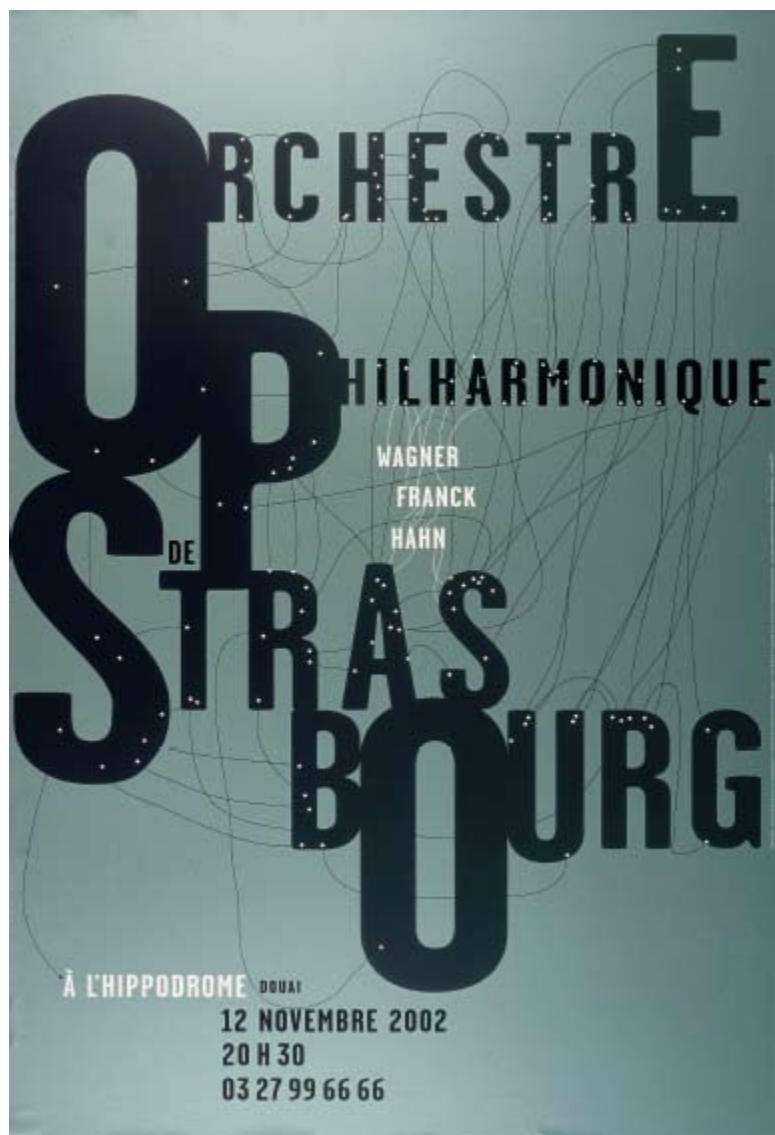
**24-75.** Skolos-Wedell, poster honoring Matthew Carter as a AIGA Boston fellow, 2010. 128 x 90 cm



**24-76.** Skolos-Wedell, poster for Public Bike, 2012. 128 x 90 cm



**24-77.** Skolos-Wedell, poster commemorating Frederic Chopin's two hundredth birthday for the 22nd Annual Poster Biennale Warsaw "Chopin Anew" competition, 2010. 128 x 90 cm



**24-78.** Catherine Zask, poster for the Orchestre philharmonique de Strasbourg, 2002. A two-color silkscreen in metallic greenish-gray and black. 175 x 120 cm



[24-79](#). Catherine Zask, poster for Les Étoiles de la Scam, 2012. Two-color silkscreen. 175 x 120 cm





**24-80.** Catherine Zask, *Hearth*, poster, 2010. This four-color silkscreen was made for the 11th Elia Biennial Conference in Nantes. 175 x 120 cm



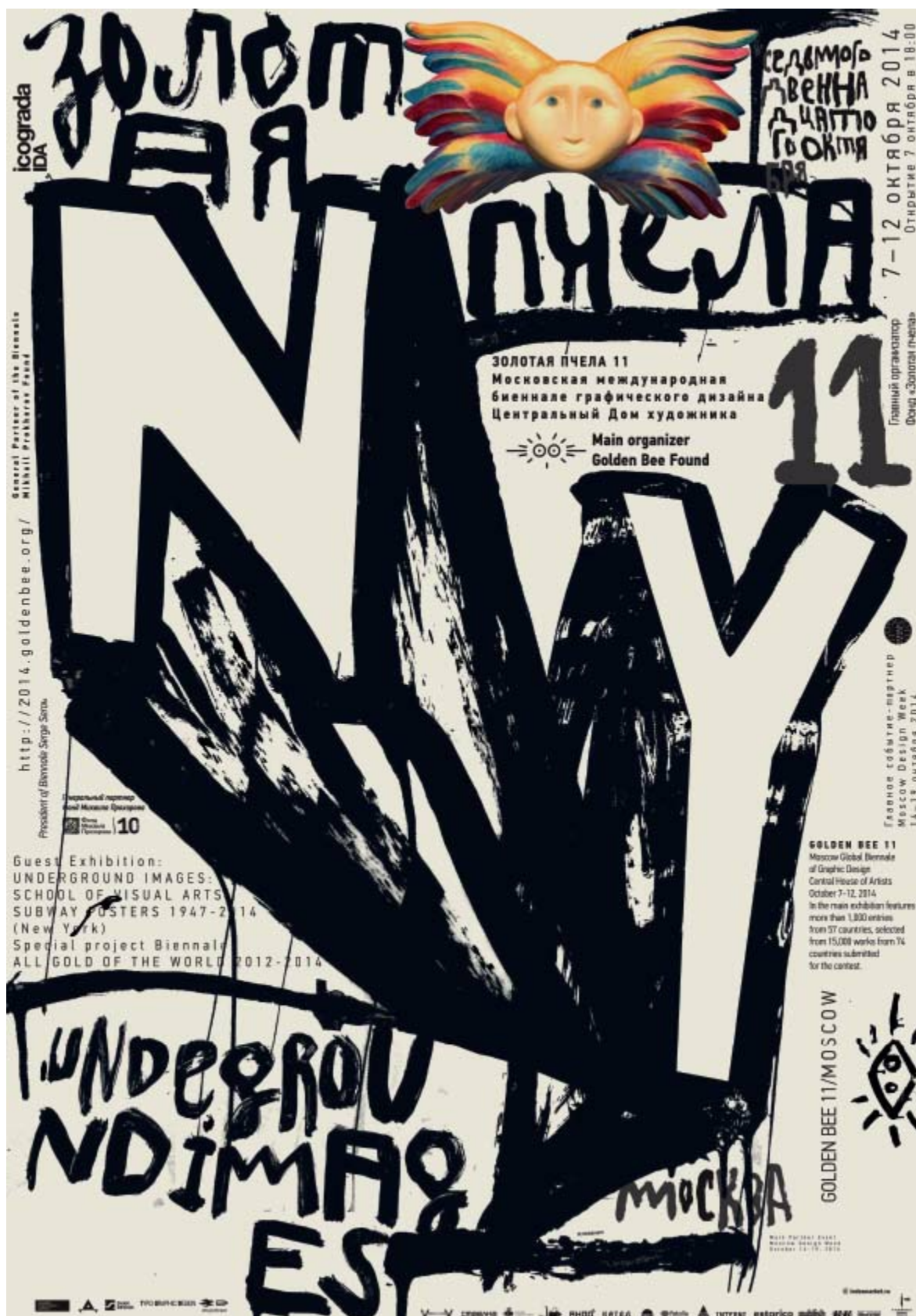
**24-81.** Peter Bankov, poster for the exhibition Jan Kounelis, in Perm, Russia, 2014. Irregular drawing and the intersection of elements in the composition produces a brazenly immodest poster. 70 x 100 cm



**24-82.** Peter Bankov, “Tuluze,” poster for a campaign in honor of Henri de Toulouse-Lautrec, Nizhny Novgorod, Russia, 2014. 70 x 100 cm

Peter Bankov (b. 1969) is a designer who straddles two worlds, presently dividing his time between Moscow and Prague. His experimental body of work draws upon contemporary street art and galleries and is underpinned by his Slavic and European surroundings. Bankov is prolific and devotes serious effort to creating work that is innovative and unlike anything else ([Fig. 24-81](#)). The unique visual language built into the posters often combines hand drawing, coarse texture, vibrant colors, collage, photography, and layers with drawn digital elements resulting in highly expressive visual communication solutions ([Figs. 24-82](#) and [24-83](#)). Originally from Minsk, Belarus, Bankov began his career in Moscow with the founding of the artist’s book collective Neuch in 1993. He went on to form both the Design Depot Company, one of the largest graphic design studios in Moscow, and the well-known design magazine *kAk*, serving as its editor in chief. In 2014 Bankov published *Peter Bankov: I Make Posters Every Day*, a poster diary documenting his daily poster project exploring color forms. He has received numerous design awards, including the Platinum Award from Graphis Poster Annual and a Special Jury Award from the Golden Bee 11, Moscow International Biennial of Graphic Design in 2014.





**24-83.** Peter Bankov, “NY SVbanksA,” poster for the retrospective exhibition Underground Images: School of Visual Arts, New York City Subway Posters 1947-2014, Moscow, Russia, 2014. 70 x 100 cm



**24-84.** Hans Dieter Reichert. Cover and jacket for *baseline* magazine, 2000 and 2001. 34.7 x 24.5 cm





**24-85.** John Warwicker, poster for Tokyo Type Director's Club, 2007. His typographic constructions retain vestiges of futurist poetry. 94 x 66 cm

Hans Dieter Reichert (b. 1959) studied graphic design and visual communication with Willi Fleckhaus at the Universities of Essen and Wuppertal in Germany. Following a brief period of design studies in Switzerland, he graduated from the London University of the Arts. He worked at BRS Premsela & Vonk with Guus Ros and at Total Design with Jelle van der Toorn Vrijthoff before returning to London to work at the London design company Banks & Miles for five years. In 1993, he launched his own company, HDr Visual Communication, in Kent, England, and in 1995 he cofounded Bradbourne Publishing. He is also publisher, editor, art director, and designer of the quarterly international typographic magazine *baseline* (Fig. 24-84). Book designs by HDr Visual Communication include *Alexey Brodovitch*, by Kerry William Purcell, Steven Heller's 1999 monograph *Paul Rand*, and *Merz to Emigre and Beyond*, also by Heller.

John Warwicker (b. 1955) studied graphic design at the Camberwell School of Arts and Crafts in London and received a master's degree in visual communication with a focus on electronic interactive media from Birmingham

Polytechnic. In 1991 he cofounded Tomato, a collective of artists, designers, musicians, and writers. Since its founding, Tomato has offered an interdisciplinary approach to the design of print, advertising, architecture, fashion, public installations, music, television, and film ([Fig. 24-85](#)). Today, Warwicker practices in both London and Melbourne, Australia. He has won numerous awards and in 2006 was made the first foreign member of the prestigious Tokyo Type Director's Club. He also serves as advisor to the British Council's European Design Board and is an adjunct professor of architecture and design at the University of Technology, Sydney.

Bosnia and Herzegovina émigré Mirko Ilic (b. 1956) has exploited the computer to design word-image pieces in book designs and op-ed pieces for the *New York Times*, where he has been a frequent contributor. He began as an editorial illustrator and designer and has worked as an editorial art director for *Time* magazine as well as the *New York Times*. Ilic is as adept at design as he is at illustration, and he uses both as devices of visual analogy to communicate ideas. In both his designs and illustrations, he uses the computer to develop an immediate and detailed style. In his book design for *Elvis + Marilyn 2X Immortal*, full pages of text are shaped as the iconographic signs +, 2, and X, the signs used in the title. This style is directly inspired by early twentieth-century text designs such as Apollinaire's pages for *sic* magazine in 1917. Apollinaire shaped negative space and text painstakingly, using hand-set type. Ilic's shaped text designs, which challenge the reader both to see text as image and to read it, would be impractical or impossible without the computer and the page-design applications available today ([Fig. 24-86](#)).

The Polish graphic designer Władysław Pluta (b. 1949) skillfully uses type to evoke the content of his designs. Humor, expressive color, and the attempt to play "intellectual games with the viewer" are all aspects of his work ([Fig. 24-87](#)). Devoted to graphic design education, Pluta is currently chair of the visual communication department of the Faculty of Industrial Design at the Academy of Fine Arts in Kraków, his alma mater.

It is clear from the work of Michael Bierut (b. 1957) and Helmut Schmid (b. 1942) that the International Typographic Style is both alive and thriving. Before becoming a partner in Pentagram's New York office in 1990, Bierut worked for ten years at Vignelli Associates, eventually becoming vice president of graphic design ([Fig. 24-88](#)). Active in design education, Bierut serves as a senior critic in graphic design at the Yale School of Art.



**24-86.** Mirko Ilic, shaped text spread for *Elvis + Marilyn 2X Immortal*, 1994. 30.5 x 21.5 cm



**24-87.** Władysław Pluta, poster for the exhibition *Polnische Plakate des 21. Jahrhunderts* (Polish Posters of the Twenty-First Century), 2003. 89 x 63 cm



**24-88.** Michael Bierut and Marian Bantjes (b. 1963), poster for the Seduction Symposium. A collaboration between designer Bierut and calligrapher Bantjes, expressive calligraphy conforms to a strict, yet flexible, geometric grid. 95 x 63 cm

Now a German citizen, the Austrian-born Schmid first apprenticed as a type compositor in Germany and then studied under Emil Ruder, Robert Buechler, and Kurt Hauert at the Basel School of Design in Switzerland. Since 1977, he has worked as a graphic designer in Osaka, Japan, where he produces packaging and brand identities for consumer products. A typographic master, he has written valuable essays on typography for international magazines, including *tm* (Switzerland), *Idea* (Japan), *Graphic Design* (Japan), *Grafisk Revy* (Sweden), *Graphische Revue* (Austria), and *baseline* (United Kingdom). His inspiring book *The Road to Basel: Typographic Reflections by Students of the Typographer and Teacher Emil Ruder* was published in German, English, and Japanese in 1997 and reprinted by Robundo Publishers, Tokyo, in 2004. Schmid's design clearly reflects the teaching of Ruder, but he has given it an

additional refinement that is totally his own ([Fig. 24-89](#)).

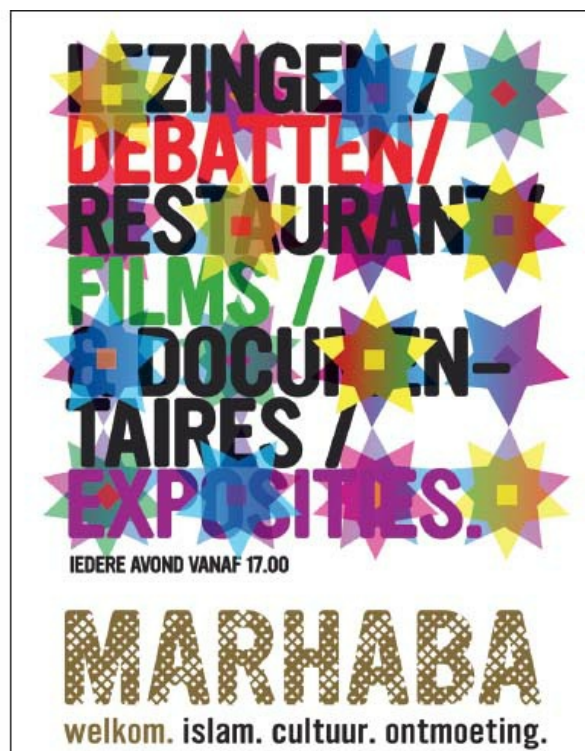
Experimental typography in the Netherlands remains on the cutting edge. Selecting a few designers to profile in this section was not only a difficult task—it was virtually impossible. The Netherlands has a design culture so rich and diverse that it warrants a separate volume.

A design studio that clearly stands out is Koeweiden-Postma, begun in Amsterdam by Jacques Koeweiden (b. 1957) and Paul Postma (b. 1958). The graphic design of Koeweiden-Postma is remarkably varied. Its work is influenced by global visual cultures, as in the interpretation of Islamic pattern and ornament for the identity and posters for Marhaba, an Islamic cultural center in Amsterdam ([Fig. 24-90](#)).



**24-89.** Helmut Schmid, poster for the exhibition On Typography, at Koku Design University, Japan, 2000. Schmid has added an additional expressive quality to the International Typographic Style. 90 x 63 cm





**24-90.** Koeweiden-Postma, visual identity and posters for Marhaba, 2006. Koeweiden's poster series reflects the celebratory atmosphere surrounding the opening of an Islamic cultural center in Amsterdam. 99 x 76 cm



**24-91.** Max Kisman, poster celebrating a century of Henri de Toulouse-Lautrec, 2001. 76 x 53 cm



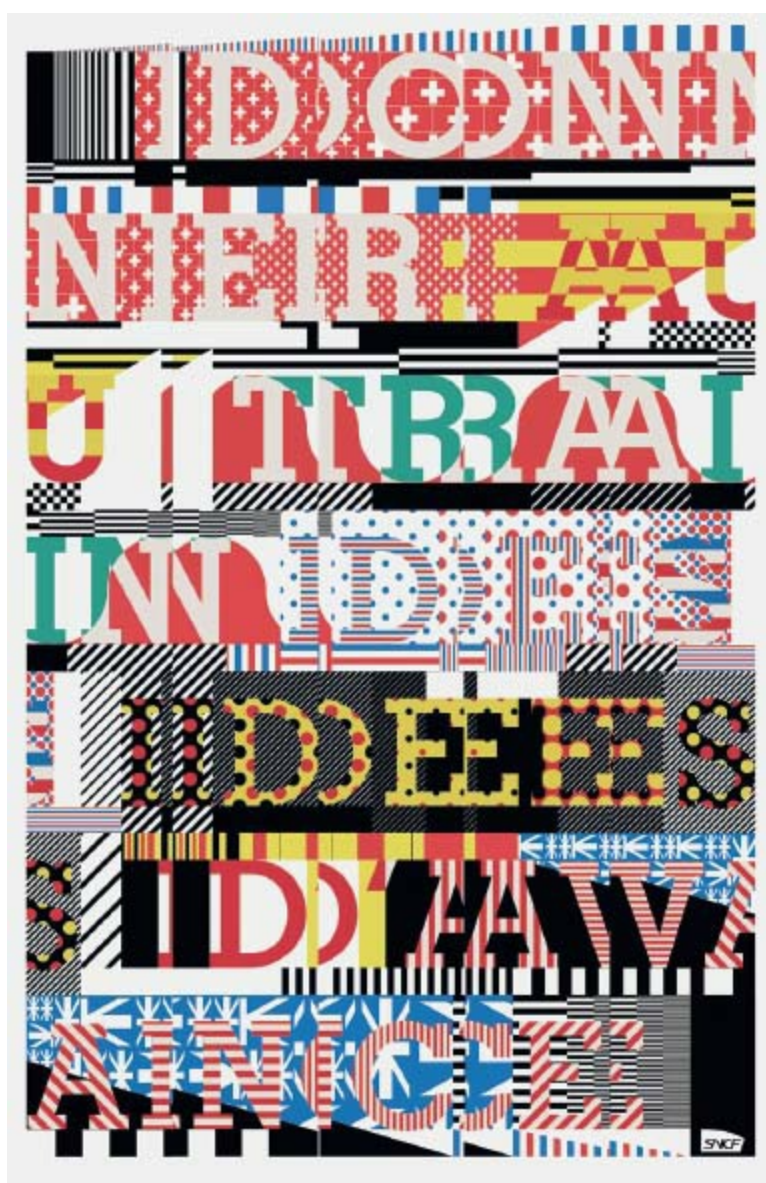
**24-92.** Thonik, “n8,” poster, 2004. This announcement for “*museumnacht*” (museum night) in Amsterdam advertises the event without emphasizing a particular museum. The title “n8” is a pun derived from the letter *n* and the number 8, which in Dutch is spelled *acht*. Thus, combined with *n* it becomes *nacht*, meaning “night.” 76 x 53 cm

Max Kisman (b. 1953) started his own graphic design studio soon after graduating from the Gerrit Rietveld Academy in 1977. During the mid-1980s, he applied digital technology to his graphic design for *Vinyl* and *Language Technology* magazines, posters for the Paradiso Theater in Amsterdam, and Red Cross stamps for the Dutch postal service. In 1986 he cofounded *TYP/Typografisch Papier*, a magazine devoted to typography and art. From 1989 until 1992 he lived in Barcelona, where he digitized many of his early typefaces for FontShop International in Berlin, before returning to the Netherlands, where he worked as a graphic designer and animator for vpro Television. In 1994 he became involved in graphic design for interactive media for vpro-Digital, a Dutch agency specializing in new media, and the online magazine *HotWired* in San Francisco, and in 1997 he began working for Wired Television and then as art director for Wired Digital, also in San Francisco. Kisman maintains his studio mkdsgn in Mill Valley, California, and founded Holland Fonts to market his own typeface designs in 2002. As shown in his poster celebrating the century-old legacy of Henri de Toulouse-Lautrec, Kisman approaches his work with openness and wit ([Fig. 24-91](#)).

After working together since 1993, Nikki Gonnissen (b. 1967) and Thomas Widdershoven (b. 1960) founded the Amsterdam design firm Thonik in 2000. From its inception, Thonik has been at the vanguard of a new generation of Dutch graphic designers. Working simultaneously as designers, art directors, and conceptual and media artists, the firm has undertaken a steady stream of largely unrelated assignments, and not a single solution has fallen within the realm of the predictable. Gonnissen and Widdershoven are concerned with the

world of ideas, and their uncompromising designs are not for easy consumption. As stated in a 2001 monograph on their work, “Thonik’s approach is a breath of fresh air. Intellectual but not intellectualized” ([Fig. 24-92](#)).

The studio of Niessen & de Vries was formed in 2006 by Richard Niessen (b. 1972) and Esther de Vries (b. 1974). Both graduates of the Gerrit Rietveld Academy in Amsterdam, they believe in close collaboration with clients and strive to produce work that is inventive and unique. They describe their typographic work as systematic, grid-like, readable, and usable. Their work is also rich and highly expressive, qualities achieved by the use of layers, vibrant colors, and texture ([Fig. 24-93](#)). Their clients include the Stedelijk Museum, PTT (the Dutch postal service), the Gemeente Museum, and the French railway SNCF, among many others. Besides their work for clients, they work on self-commissioned projects and run their own small publishing house.



**24-93.** Niessen & de Vries, poster celebrating the seventieth anniversary of the French railway SNCF, 2008. The slogan “*Donner au train des idées d’avance*” is incorporated into the poster and the words are cropped as if they were a







**24-96.** Hammerpress (Brady Vest), concert poster for the band Yo La Tengo, 2005. 58.4 x 35.6 cm





**24-97.** Hammerpress (Robert Howsare and Brady Vest), poster for the band Explosions in the Sky, 2009. 55.9 x 34.3 cm

## Letterpress revival

In the midst of the technological revolution, designers using centuries-old techniques and processes are enjoying a renaissance, particularly those artisans concerned with preserving the art of letterpress printing. Alan Kitching (b. 1940), an eminent specialist and teacher of letterpress typographic design and printmaking, is internationally renowned for his innovative use of wood and metal letterforms. In typographic compositions, books, packaging, and monoprints, Kitching skillfully adapts type from the past for modern communication. He began his career as an apprentice compositor at the age of fourteen. In 1989 he founded the Typographic Workshop in Clerkenwell, London, for students and professionals, and in 1999 he formed a partnership with designer and teacher Celia Stothard (1949-2010) and moved the Typography Workshop and presses to Lambeth in South London. In 1992 Kitching set up letterpress workshops as a senior tutor of typography at the Royal College of Art and as a visiting professor at the University of the Arts in London ([Figs. 24-94](#) and [24-95](#)).

After graduating with a degree in printmaking from the Kansas City Art Institute in 1994, Brady Vest (b. 1972) founded Hammerpress with just one printing press and one cabinet of type. The shop now has an expansive collection of antique type, blocks, and presses, along with new, custom-engraved plates. Hammerpress incorporates not only type and block printing but also found art and original illustration into its work. The use of many layers of vivid inks and overlapping letters and ornaments also characterizes its prints.

Experimentation and play are integral to Hammerpress's process. In his poster for the band Yo La Tengo ([Fig. 24-96](#)), Vest approached the project by throwing type onto the press bed while trying to visualize how it would look when broken into different colors. He then pulled type from the composition piece by piece, saving it for the second or third pass of color, while trying to maintain registration. Other experiments yield highly tactile results, such as the use of broken type in the poster for the band Explosions in the Sky ([Fig. 24-97](#)), designed by Vest and Robert Howsare (b. 1977). The work is unique, unexpected, and unconventional.



**24-98.** Jim Sherraden, Hatch Show Print, “Type,” combination of four letters from 1885 era wood type, opaque and transparent ink, 2003. 101.5 x 77.5 cm



**24-99.** Jim Sherraden, Hatch Show Print, “Quilted One Sheet,” printed sections from original woodblocks, 2006. 105.5 x 77.5 cm



**24-100.** Jim Sherraden, Hatch Show Print, “Triple Elvis,” blind embossed wood type, photoplate, original woodblock, 2008. 105.5 x 77.5 cm



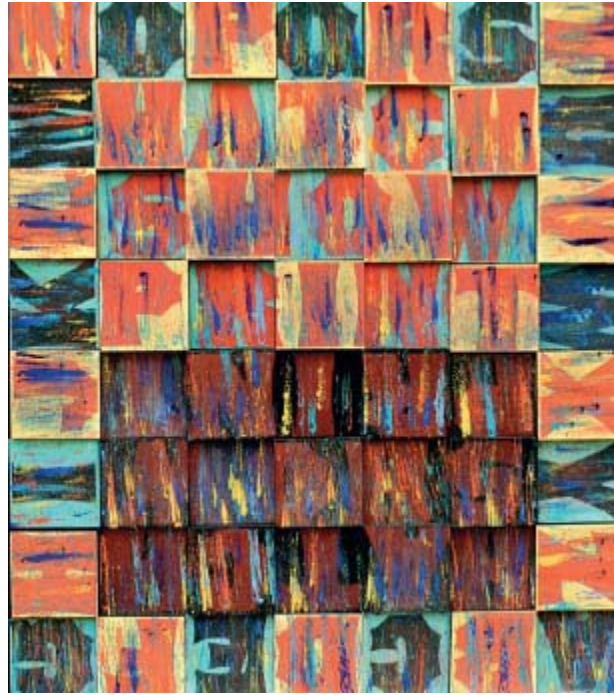


**24-101.** Jim Sherraden, Hatch Show Print, “Acuff Red,” combination of original Grand Ole Opry wood blocks, 2010/2012. 101.6 x 101.6 cm





**24-102.** Jim Sherraden, Hatch Show Print, “Eyes of Hatch,” contemporary carved features from original woodblocks, 2012. 105.5 x 77.5 cm



**24-103.** Jim Sherraden, Hatch Show Print, “Abstract Alphabet,” gothic typeface printed on paper, mounted on various heights of wood, 2012. 62.3 x 62.3 cm

Founded by Charles and Herbert Hatch in April 1879 in Nashville, Tennessee, Hatch Show Print is one of the oldest continuously running letterpress shops in the United States. For well over one hundred years, Hatch has designed posters and handbills advertising entertainment of all forms, including state fairs, traveling circuses, sporting events, comedy troupes, movies, musicians, and concerts. In the 1940s, Hatch began designing posters for country music stars. Their association with Nashville’s music scene allowed them to work with musicians such as Hank Williams, Dolly Parton, and Elvis Presley. They have also worked with many rock musicians, including Bruce Springsteen, Bob Dylan, R.E.M., and Radiohead.

Jim Sherraden (b. 1957), Hatch’s master printer and curator, joined the shop in 1984. He and the staff view Hatch as a working museum, maintaining the philosophy of “preservation through production.” While Hatch artisans still carve original images into basswood and maple blocks, Sherraden also takes plates and blocks from the archive and uses them in contemporary work. He does not introduce new typefaces, as he does not want to “pollute the integrity of the original archive.” Sherraden’s combination of vintage plates, blocks, and original movable type—often scratched, dented, or worn—has created an identifiable Hatch aesthetic. Now owned by the Country Music Hall of Fame, Hatch Show Print is synonymous with Nashville’s musical and cultural heritage (**Figs. 24-98 through 24-103**).

Today, access to personal computers and the Internet is nearly universal. This rapidly proliferating flow of text and images has become the chosen domain of the designer, an uncharted territory of exploration and possibility for professionals and amateurs alike. The widening of the design profession was ignited through not only the creation of new computer software and the Internet

but also the expansion and increased quality of design education. New designers, with new ways of solving visual challenges, are rising up to meet the demands of an ever-changing field. At the same time, time-honored design theories and methods of production continue to inspire and spark innovation.

## Epilogue

We are now in the midst of a period of such profound technological change that it can only be compared to the Industrial Revolution that initiated the machine age. In the 1980s access to high-end computers and early desktop microprocessors enabled designers to begin exploring new digital realms that continue to transform the communications industry today. Though the tools of graphic design are evolving with the relentless advance of technology, the essential imperative of graphic design remains unchanged: to give order to information and form to ideas and expression.

The new generation of graphic designers must be encouraged to define the new aesthetics of electronic media rather than allowing technology to define them. In doing so, they will lead the way to new and more effective approaches to their profession. As the graphic design field moves forward at an increasingly rapid pace, the process of redefining the very nature of communications, authorship, and display media is proceeding with ever-expanding technical and creative possibilities.

The need for clear and imaginative visual communications to relate people to their cultural, economic, and social existences has never been greater. As creators of messages and images, graphic designers have the responsibility to contribute meaningfully to a public understanding of environmental and social issues. Although printed media will continue in the age of electronic technology, contemporary graphic designers must adapt the new technology to express the zeitgeist by inventing new forms and ways to convey ideas.

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Anderson, Gail  
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Apeloig, Philippe  
Apicella, Lorenzo  
Apolinaire, Guillaume  
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Apple Computer  
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ARCOG (Art Research Center for the Olympic Games)

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Arp, Jean (Hans)

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Atherton, John  
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Auerbach, Johannes  
Auerswald, Fabian von  
Aufuldish, Bob  
August, J. R. C.  
Augustine of Hippo, Saint  
Auriol, Georges  
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Avedon, Richard  
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Ayer, N. W. (N. W. Ayer and Son advertising agency)

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Baghdad

Ball, Hugo

Balla, Giacomo

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Bantjes, Marian

Barbou, Jean Joseph

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Barry, Charles

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Baskerville, John

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Bass, Saul

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- Dessau years

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Baur, Ruedi



Bayer, Herbert  
BBDO (advertising firm)  
Beall, Lester  
Beardsley, Aubrey  
Beaton, Cecil  
Beatus of Fernando and Sancha  
Beatus of Liebana (monk)  
Beck, Henry C.  
Beeke, Anthon  
Beekers, Frank  
Beggarstoffs  
Behne, Adolf  
Behrens, Peter  
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Beilby, Ralph  
Belgium  
Beltrán, Félix  
Bembo, Pietro  
Bensusan, Ester  
Benton, Morris F.  
Berg, John  
Berkeley Free Press  
Berlewi, Henryk  
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Bernbach, Bill  
Berners-Lee, Tim  
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Berry, Jean, duc de  
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Besley, Robert

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Bewick, Thomas  
Bézier, Pierre  
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    Gutenberg, Johann  
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Blake, William  
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Bosse, Abraham  
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Bouche, René  
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Bradley, William H.  
Brady, Matthew  
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Breton, André  
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Brownjohn, Chermayeff, and Geismar (design firm)  
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Brucz, Stanley  
Bruguière, Francis

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Brusse, J.  
Brusse, W. L.  
Buck, Frank  
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Buffalo typeface  
Bufford, John H.  
Bulmer, William  
Burden, Jane  
Burliuk, David  
Burliuk, Vladimir  
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Burns, Aaron  
Burtin, Will  
Burton, Philip  
Bute, Mary Ellen  
Byblos (Phoenician city-state)  
Byrne, Oliver  
Byzantium  
  
Cadmus of Miletus  
Caesar, Julius  
CAFA (Central Academy of Fine Arts)  
Café de Unie (Rotterdam, J. J. P. Oud)  
Caflisch script typeface  
Cai Lun  
Caldecott, Randolph  
Calder, Alexander  
Caledonia typeface  
*Calendarium* (Record Book) (Regiomontanus)  
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    calotype  
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    Islamic illuminated manuscripts



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Cambridge University Press  
Camelot Press  
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Cameron, Julia Margaret  
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Cangjie  
Cantor, Fredrich  
Cao Fang  
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    German illustrated book  
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Cardinaux, Emile  
Carlu, Jean 313  
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Carson, David  
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Casey, Jacqueline S.  
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Caxton, William  
Cayatte, Henrique  
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CBS Records  
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Centaur typeface  
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Central Academy of Fine Arts (CAFA)  
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Cervantes, Miguel de  
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Chase Manhattan Bank  
Chaucer, Geoffrey  
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Cheng Miao  
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Cleland, Thomas Maitland  
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Cleveland, Grover  
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Cobden-Sanderson, T. J.  
Coburn, Alvin Langdon  
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Cohen, Henry  
Coiner, Charles  
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Colin, Paul  
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- Colonna, Francesco
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- constructivism, Russian. *See* Russian constructivism
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- Cook, Roger
- Cook and Shanosky Associates (design firm)
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Davis, Paul  
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Deberny and Peignot type foundry  
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Deck, Barry  
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De Groot, J. H.  
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de Harak, Rudolph  
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Delessert, Etienne  
Dell (publishing house)  
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Depero, Fortunato  
De Roos, Sjoerd Hendrik  
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Dicker, Friedl  
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Didot, François-Ambroise  
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Dreier, Katherine  
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Dritzehen, Claus  
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Druckery, Inge  
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Duffy Design Group (Minneapolis, Minn.)  
Dumbar, Gert  
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Dürer, Albrecht  
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Eckstrom, Ralph  
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Eisen, Charles  
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Éluard, Paul  
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Ernst, Max  
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Escher, Ghislain (Gielijn) Daphnis  
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Estienne, François  
Estienne, Henri, the Elder  
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Faulkner, William

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Federico, Gene

Feininger, Lyonel

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Fella, Edward

Ferdinand, Duke of Parma

Ferrer, Isidro

Fertile Crescent

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Figgins, Vincent

Fili, Louise

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Filosofia font

Finé, Oronce

Fiori, Quentin

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Fischer, Carl

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Fischinger, Oskar

Flagg, James Montgomery

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Fletcher, Alan  
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Flinsch Type Foundary  
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Fogleman, James K.  
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Fournier le Jeune, Pierre  
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Freud, Sigmund

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Froben, Johann

Froshaug, Anthony

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Frutiger, Adrian

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Fuller, R. Buckminster

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Fust, Johann

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Garamond, Claude

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Gaudí, Antoni

Gauguin, Paul

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Geismar, Thomas H.

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Gilliam, Terry  
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Gipkens, Julius  
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Gonda, Tomás  
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Growald, Ernst  
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Guevara, Ernesto (“Che”)  
Guggenheim Museum (New York)  
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Gujarati Type Foundry (Bombay, India)  
Gumiel, Diego de  
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Gutenberg, Johann Gensfleisch zum  
Gutiérrez, Fernando  
  
Haas, Ken  
Hadders, Gerard  
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Hague and Gill, Printers  
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    Arts and Crafts movement  
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    hand-typesetting  
    handwriting style. *See also* language; speech; writing  
    Italian Renaissance  
    rococo style  
Handy, John  
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Han Jiaying  
Hanson, Rosalie  
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Hard Werken (design group)  
*Hard Werken* (magazine)  
Hardy, Dudley  
Harper, Fletcher  
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*Harper's Bazaar*  
Harper's magazines  
*Harper's New Monthly Magazine*  
*Harper's Weekly*  
*Harper's Young People* (magazine)  
Harrild and Sons (London)  
Hartmann, Hans  
Harunobu, Suzuki  
Harvard College (Cambridge, Mass.)  
Hatch, Charles  
Hatch, Herbert  
Hatch Show Print  
Hausmann, Raoul  
Hayes, Harold  
Headliners Process Lettering  
Hearst, William Randolph  
Heartfield, John  
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Hebrew alphabet  
Hefner, Hugh  
Heine, Frank  
He Jianping  
Helfand, Jessica

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Heller, Steven  
Hellmann, Andreas  
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Hendricks, Thomas A.  
Henkis, Conrad  
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Herdeg, Walter  
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Herschel, John  
Herzfelde, Helmut  
Herzfelde, Wieland  
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Hiebert, Kenneth  
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Hill, David Octavius  
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Hinkle, Warren  
Hinrichs, Kit  
Hiroshige, Ando  
Hitler, Adolf  
Höch, Hannah  
Hoe, Richard M.  
Hoefler, Jonathan  
Hoffman, Edouard

Hoffmann, Josef  
Hofmann, Armin  
Hofmann, Dorothea  
Hohenstein, Adolfo  
Hohlwein, Ludwig  
Hoist, A. Roland  
Hokusai, Katsushika  
Holbein, Hans, the Younger  
*Holiday* (magazine)  
Hollerbaum and Schmidt (lithography firm)  
Holwein, Ludwig  
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Holz, Arno  
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Homery, Conrad  
Hooper, William H.  
Horace  
Horgan, Stephen H.  
Horne, Herbert P.  
Horsley, John Callcott  
Horta, Victor  
Houghton Mifflin Company  
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Howard, Helen  
Howsare, Robert  
*hsiao chuan* (Chinese seal script)  
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Hua Jiang  
Hua Shan Pagoda  
Hubbard, Elbert  
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Hunter, E. K.  
Huszár, Vilmos  
Hutchins, Robert M.  
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    classical style  
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  - children
  - factory system
  - lithography and chromolithography
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  - mechanization
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  - printing press
  - signboards
  - typography
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  - wood-type poster
- infantilism
- information graphics
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  - origin of
- ink
- bookmaking
  - illuminated manuscripts
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  - movable type
- Inland Printer* (trade journal)
- Insel-Verlag
- Insel Verlag (publishing house)
- interactive media, digital technology
- International Business Machine (IBM)
- International Paper Company
- international perspective
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  - China
  - conceptual images



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    Zapf, Hermann  
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Irwin, Terry  
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Jacobs, S. A.  
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Janiszewski, Jerzy  
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    ukiyo-e  
Jaugeon, Nicolas  
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Jefferson Smurfit company  
Jeker, Werner  
Jenson, Nicolas  
Jerde, Jon

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Johnson, Lyndon B.  
Johnson, Michael  
Johnston, Edward  
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Jones, Owen  
Jones, Robert M.  
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Joseph P. Horne & Co.  
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Kafka, Franz  
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Kamekura, Yusaku  
Kandinsky, Wassily  
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Kane, Art  
Kan Tai-keung  
Kare, Susan  
Kath, Gitte  
Katsui, Mitsuo  
Katsumi Asaba Design Office  
Katzumie, Masaru  
Kauffer, Edward McKnight  
Keaney, Siobhan  
Keedy, Jeffrey  
Keedy Sans font  
Keller, Ernst  
Kelly/Mouse Studios  
Kelmscott Press

*Ken* (magazine)  
Kennedy, John F.  
Kent, Sister Corita  
Kenya  
Kepes, Gyorgy  
Kerensky, Aleksandr  
Kerver, Jacques  
Kidd, Charles I. (“Chip”)  
Kieser, Gunther  
King, Jessie Marion  
Kirilloff, Nicholas  
Kisman, Max  
Kitchener, Horatio  
Kitching, Alan  
Klee, Paul  
Kleinman, Daniel  
Klimt, Gustav  
Klinger, Julius  
Klingspor, Karl  
Klingspor foundry  
KL&K Creative Strategies  
Klutsis, Gustav  
Knight & Leonard (printing company)  
Knopf, Alfred A  
Koberger, Anton  
Koblin, Aaron  
Koch, Rudolf  
Koenig, Friedrich  
Koenig, Julian  
Koeweiden-Postma (design firm)  
Kollwitz, Käthe Schmidt  
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Koot, Dennis  
Koppel, Terry

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Kramer, Frisco  
Kranz, Martin  
Krebs Lithographing Company  
Krone, Helmut  
Kufic form  
Kuhr, Barbara  
Kunera Press  
Künstlerhaus (Viennese Creative Artists' Association)  
Kunz, Willi  
*Kwadratblad* (journal)  
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La Fontaine, Jean de  
Lake Turkana (Kenya)  
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Lamego, Valdemar  
Lane, John  
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Lanston, Tolbert  
Lanston Monotype Company  
*Lantingji Xu*  
Laocoön  
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laser printer  
Laskoff, Franz  
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Lau, Freeman  
Laughton, James  
Lauweriks, J. L. Mathieu  
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lead, type mold  
Leavenworth, William  
Lebeau, Chris  
Lebedev, Vasilevich  
Leclerc, François  
Le Corbusier  
Leete, Alfred  
Lefebvre, Joanne  
Le Feure, Raoul  
Léger, Fernand  
Lehmann, Otto  
Lehning, Arthur Müller  
Leica camera  
Leitz Company (Germany)  
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Lemmen, Georges  
Lenica, Jan  
Lenz, Annette  
Leo III (pope)  
Leo X (pope)  
Leo Burnett (advertising agency)  
Lepère, Auguste  
*Leslie's Weekly* (magazine)  
letterforms, Roman Empire  
letterpress revival, digital technology  
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Leu, Olaf  
Leupin, Herbert  
Levy, Emile  
Lévy, Jean-Benoît

Levy, Louis  
Levy, Max  
Leyendecker, Joseph C.  
*li* (tripod)  
Li, Tommy  
Liberation Graphics  
Liberman, Alexander  
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Licko, Zuzana  
Lienemeyer, Gerhard  
Li Fangying  
*Life* (magazine)  
Limbourg brothers (Paul, Herman, and Jean)  
Lincoln, Abraham  
Lindisfarne Gospels  
Linotype  
Lins, Rico  
Lionni, Leo  
Lippincott & Margules  
*Lippincott's* magazine  
*li-shu* (clerical style)  
Li Si  
Lissitzky, El (Lazar Markovich)  
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Lithos typeface  
*li* transformation  
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Loesch, Uwe

Loeser, Judith  
Loeslein, Peter  
Loewy, Raymond  
Löffler, Berthold  
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logogram, Chinese calligraphy  
Lohse, Richard P.  
Lönberg-Holm, Knut  
*London Opinion* (magazine)  
London Underground  
Longhauser, William  
*Look* (magazine)  
Loos, Adolf  
*Los Angeles Times*  
Loubier, Hans  
Louie, Lorraine  
Louis the Pious (Holy Roman emperor)  
Louis XI (king of France)  
Louis XIV (king of France)  
Louis XV (king of France)  
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Lubalin, Herb  
Luce, Louis René  
Lufft, Hans  
Lufthansa German Airlines  
Lu Jingren  
Lukova, Luba  
Lumley, Savile  
Lupton, Ellen  
Lustig, Alvin  
Lutetia typeface  
Luther, Martin  
Lutz & Company (printing company)

Lye, Len  
Lyons, France  
Macau, China  
*McCall's* (magazine)  
*McChure's* (magazine)  
McConnell, John  
McCoy, Katherine  
McCoy, Michael  
Macdonald, Frances  
Macdonald, Margaret  
Macedonia  
McGinnis, Patrick  
McGraw-Hill Publishers  
Machado, João  
Macintosh computer  
MacKellar, Smiths, & Jordan foundry (Philadelphia, Pennsylvania)  
Mackintosh, Charles Rennie  
Mackmurdo, Arthur H.  
McLaughlin, Dennis  
McLauren, Norman  
McLuhan, Marshall  
McMullan, James  
McNair, J. Herbert  
McShane, Patricia  
*Mademoiselle* (magazine)  
Madonna (singer)  
Magallanes, Alejandro  
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Magritte, René  
Mahurin, Matt  
Mainz Haggadah  
Makela, P. Scott

Maler, Bernhard  
Malevich, Kasimir  
Malik Verlag publishing house  
Mallarmé, Stéphane  
Malory, Thomas  
Manhattan Design  
Manifesto du Surréalisme  
Manifesto of Futurism  
Manifesto of Futurist Architecture  
mannerism  
Man Ray (Emmanuel Radnitzky)  
Mansion, Colard  
Mantegna, Andrea  
Mantinia typeface  
Manutius, Aldus  
Manwaring, Michael  
maps  
Ma Quan  
Marinetti, Filippo  
Marshak, Samuil  
Martens, Karel  
Martin, Robert  
Martin, William  
Martínez, Raúl  
Marxism  
Massachusetts Institute of Technology (MIT)  
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Massey, John  
Massin, Robert  
Master of the Playing Cards  
Masuda, Tadashi  
Mataloni, Giovanni  
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Matisse, Henri  
Matos, Ricardo  
Matsunaga, Shin  
Matter, Herbert  
Matthies, Holger  
Maviyane-Davies, Chaz  
Max, Peter  
Maximilian I (Holy Roman emperor)  
Mayakovski, Vladimir Vladimirovich  
Mayes, Herbert  
measures and weights  
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Meckel, David  
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Meggs, Philip B.  
Meidoorn typeface  
Melior typeface  
Memphis school, postmodern design  
Menes (king of Egypt)  
Mergenthaler, Ottmar  
Mergenthaler Linotype  
Merrymount Press  
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Meshki, Saed  
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Metcalf, Jane  
Metlicovitz, Leopoldo  
Metro typeface  
Mexico  
Meyer, Hannes  
Meyer, Johann Heinrich  
Meyer, Rudi  
Meyers, Linda

Middendorp, Jan  
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Miedinger, Max  
Miehe, François  
Mies van der Rohe, Ludwig  
Miguel, Pere  
Miller, Abbott  
Miller, Lee  
Milton, John  
Minion typeface  
Minoan civilization, Cretan pictographs  
Miro, Joan  
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MIT Press  
Mitsuo, Doki  
Mobil Oil Corporation  
modern art  
    cubism  
    expressionism  
    futurism  
    photography  
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*Modern Art* (magazine)  
*Modern Art Quarterly* (journal)  
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    corporate identity  
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    immigration  
    informational graphics  
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    Works Progress Administration Poster Project

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Modley, Rudolf  
Moholy-Nagy, Laszlo  
Mok, Clement  
Momayez, Morteza  
monarchy  
monastery  
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Mondrian, Piet  
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Monguzzi, Bruno  
Monotype Corporation  
Monotype machine  
Monroe, Marilyn  
montage, New York School  
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Moore, Charles W.  
Moorish ornament  
Moors, Spain  
Morandi, Giorgio  
Moretus, John  
Morgan Press typeface  
Morison, Stanley  
Morla, Jennifer  
Moronobu, Hishikawa  
Morris, Marshall, Faulkner and Company  
Morris, May  
Morris, Talwin  
Morris, William  
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Moscoso, Victor  
Moser, Koloman  
Moss, John Calvin

Moss Engraving Company  
Most Advanced Yet Acceptable (MAYA) credo  
motion graphics, digital technology  
Mouron, Adolphe Jean-Marie (A. M. Cassandre). *See* Cassandre, A. M.  
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Mrs. Eaves font  
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MTV  
Mucha, Alphonse  
Mugabe, Robert  
Muller-Brockmann, Josef  
Munkacsi, Martin  
Murdoch, Peter  
Museum of Modern Art (MoMA) (New York)  
Music Television (MTV)  
Musselwhite, Phillip  
Muthesius, Hermann  
Muybridge, Eadweard  
Myriad typeface  
  
Nabis group  
Nadar, F. T.  
Nadar, Paul  
Nagai, Kazumasa  
Nakajima, Hideki  
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Napoleonic era  
Naskhi form (Aramaic alphabet)  
Nast, Conde  
Nast, Thomas  
National Endowment for the Arts  
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National Park Service  
National Recovery Act (NRA)

Nazi Party. *See also* World War II

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Neolithic period

Neruda, Pablo

Netherlands

- art nouveau style

- Arts and Crafts movement

- contemporary

- De Stijl movement

- typography

Neue Haas Grotesk type family

Neue Helvetica Arabic typeface

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*Neue Jugend* (journal)

Neuland typeface

Neurath, Otto

New Advertising

New Bauhaus

Newbery, Francis H.

New Deal

*New Graphic Design* (journal)

New Haven Railroad

New Objectivity

new typography

new-wave typography

*New West* (magazine)

New York Art Director's Club

*New York Daily Graphic*

*New York Herald Tribune*

*New York Magazine*

New York School

- advertising

- conceptual image



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Lois, George  
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Yale University School of Art  
*New York Times*  
*New York Tribune*  
New York World's Fair (1939)  
*Next Call* (magazine)  
NeXT computer company  
Nicholas II (czar of Russia)  
Nicholas V (pope)  
Nicholson, William  
*Nickel Library*  
Nicol, George  
Nicol, W.  
Niépce, Joseph  
Niessen, Richard  
Niessen & de Vries (design firm)  
Nietzsche, Friedrich  
Nieuwe Kunst  
Nine Forces (artists' group)  
Nixon, Richard M.  
Nogami, Suichi  
Noordzij, Gerrit  
North America  
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*Novyi lef* (magazine)  
Nowiński, Marian  
Noyes, Eliot  
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N. W. Ayer and Son (advertising agency)  
Nypels, Charles

Oakley, Violet  
Odermatt, Siegfried  
Odgers, Jayme  
*Odyssey* (Homer)  
Olbrich, Joseph Maria  
Olden, Georg  
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Olinsky, Frank  
Oliver, Vaughan  
Olivetti, Adriano  
Olivetti, Camillo  
Olivetti Corporation  
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O'Neill, Eugene  
Oporinus, Johann  
Oppenheim, Moses ben Nathan  
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oracle bone writing (*chiaku-wen*)  
Orazi, Emmanuel  
Organization for Solidarity with the People of Asia, Africa, and Latin America (OSPAAAL)  
Ormesby Psalter  
Orsi, Luigi  
Ortiz, Martinez  
Orwell, George  
O'Sullivan, Timothy H.  
Otto III (Holy Roman emperor)  
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Oud, Jacobus Johannes Pieter  
*Oui* (magazine)  
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Oxenaar, R. D. E.  
  
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Paepcke, Elizabeth Nitze  
Paepcke, Walter P.  
PageMaker  
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Palatino, Giovanni Battista  
Palatino Arabic typeface  
Palatino typeface  
Palazzo, Peter  
Paleolithic period  
Pannartz, Arnold  
Pan Qin  
Pantheon Books  
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    Baskerville  
    China  
    Industrial Revolution  
    spread of  
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Papert, Koenig and Lois (advertising firm)  
Papini, Giovanni  
Paprika (art studio)  
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Papyrus of Turin  
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Paris, France  
Paris-Clavel, Gérard  
Park, Kum-jun  
Parrish, Maxfield  
Parsons, Charles  
Patrick, Saint

Pauline Epistles  
Peckolick, Alan  
Peignot typeface  
Pelavin, Daniel  
Pella (Macedonian city-state)  
Penfield, Edward  
Penguin Books  
Penn, Irving  
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Pentagram (design firm)  
*Pen ts'ao*  
perception, printing and  
Perlmutter, Jerome  
Perpetua typeface  
Perry, Matthew C.  
Persian Empire  
Persian miniature painting  
*The Persians* (Timotheus)  
Perspecta  
perspective painting  
*Pervyi tsikl lektsii* (First Circle of Lectures)  
Peterson, Scott  
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Pevsner, Nikolaus  
Pfintzing, Melchoir  
Pfister, Albrecht  
Phaistos Disk  
Phillip II (king of Spain)  
Phoenicia, North Semitic alphabet in  
phonograms, hieroglyphs  
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Pick, Frank  
Pickering, William  
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    Cretan pictographs  
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    Beggerstaffs  
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    Switzerland  
    World War I  
Pigouchet, Philippe  
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Pilon, Alain  
Pine, John



Pineles, Cipe  
Pintori, Giovanni  
Pirtle, Woody  
Pi Sheng  
Pissarro, Camille  
Pissarro, Lucien  
Pittman, Bob  
Plaffli, Bruno  
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Plantin, Christophe  
Plantin typeface  
*Playboy* (magazine)  
Playfair, William  
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    China  
    copperplate engraving  
    Europe  
Pleydenwurff, Wilhelm  
Pliny the Elder  
Plunkett, John  
Pluta, Władysław  
*PM* (magazine)  
Poetica typeface  
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Poland, conceptual images  
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    advertising  
    Africa  
    Arts and Crafts movement  
    cartoons  
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Porchez, Jean-Francois  
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*Portfolio* (magazine)  
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    Africa  
    art nouveau style  
    Bauhaus  
    Behrens, Peter  
    China  
    chromolithography  
    computer-aided graphics  
    conceptual  
    corporate identity and design  
    Cuban  
    digital technology  
    Glasgow School  
    graphic poetry  
    Hammerpress  
    International Typographic Style  
    Iran  
    Japan  
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    modern movement (United States)  
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    new typography  
    New York School  
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  - Russian constructivism
  - United Kingdom
  - Vienna Secession
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  - Memphis school
  - precursors to
    - retro and vernacular design
  - San Francisco school
  - Switzerland
  - term of
- postrevolution Cuban posters
- PostScript
- Potes, Diogo
- Prang, Louis
- Prang's Chromo* (journal)
- prehistory
- Prejza, Paul
- Preminger, Otto
- Print* (magazine)
- printers' flowers (fleurons)
- printer's trademark
- printing. *See also* typography
  - China
  - Europe
  - German illustrated book
  - Industrial Revolution
  - movable type
  - photographic applications
  - private press movement

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printing press, in Industrial Revolution  
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property ownership, and development of writing  
proportion, standardization  
proprietary marks  
Protas, Judy  
Protestantism. *See also* Catholic Church; Christianity; Reformation; religion  
PROUN  
Pryde, James  
psychedelic posters  
Ptolemy V (pharaoh of Egypt)  
Publius Vergilius Maro (Virgil)  
Pugin, A. W. N.  
Pullman, Christopher  
*Push Pin Almanack* (publication)  
Push Pin Studios  
*Push Pin style*  
Pyle, Howard  
pyramid texts  
  
Qing style  
QuarkXPress  
*Quarterly* (journal)  
*Quarterly Bulletin* (journal)  
Querengässer, Fritz  
Qur'an (Koran)  
  
Radl, Christoph  
Rambow, Gunter  
*Ramparts* (magazine)  
Rand, Paul  
Rand and Avery foundry  
Rand McNally

Random House  
Ras Shamra script  
Ratdolt, Erhard  
Rathenau, Emil  
Ravenna, Italy  
*Ray Gun* (magazine)  
Raynor, Kenneth  
RCA Victor Records  
Read, Herbert  
rebus writing  
record album covers  
    conceptual images  
    International Typographic Style  
    New York School  
    retro design  
    United Kingdom  
record keeping, and development of writing  
Red House (Webb)  
Reed, Ethel  
Reformation. *See also* Catholic Church; Christianity; Protestantism; religion  
Regiomontanus  
regular style (*chen-shu, kai-shu*)  
Reichert, Hans Dieter  
Reid, Whitelaw  
Reidermeister, Marie  
relief printing  
religion. *See also* Catholic Church; Christianity; Protestantism; Reformation  
    Egypt  
    illuminated manuscripts  
    printing  
    woodblock prints  
    woodblock prints  
    writing  
Remedy font



Renaissance

German illustrated book

late medieval period

printing

Renaissance graphic design

Basel, Switzerland

France

Italy

Lyons, France

seventeenth century

Render Monkey

Renner, Paul

reportage, photography

retro design, postmodern design

Reuwich, Erhard

Rhead, Louis

Rich, A. L.

Richards, Stan

Richter, Hans

Ricketts, Charles

Ricordi, Giulio

Rietberg Museum (Zürich)

Rietveld, Gerrit

Rimmel, Eugène

Ritter, John

Riverside Press

Riverside Print Company

Robert, Nicolas-Louis

Robinson, Phyllis

Rockner, Vincenz

rococo design

Rodchenko, Alexander

Rodrigues, Manuel

Rodrigues, Sebastião

Rodriguez, Gabriela  
Roericht, Nick  
Rogers, Albert Bruce  
Rogers, Richard  
Rogoff, Patti  
Roklama Mechano (advertising agency)  
Roller, Alfred  
*Rolling Stone* (magazine)  
Rollins, Carl Purington  
Romain du Roi typeface  
Roman alphabet  
Roman Empire  
Romanesque illuminated manuscripts  
Rondthaler, Edward  
Roosevelt, Franklin D.  
Roosevelt, Theodore  
Ros, Lies  
Rosetta Stone  
Rossetti, Dante Gabriel  
Rossetto, Louis  
ROSTA  
Rot, Dieter  
Rouault, Georges  
router, wood-type poster  
Roycroft Press  
rubblings, Chinese  
Rubeis, Laurentius de  
Ruder, Emil  
Ruffins, Reynolds  
Ruggeri, Costantino  
Rural Electrification Administration  
Rushworth, John  
Ruskin, John  
Russian constructivism. *See also* futurism

Russian Revolution  
Russian Telegraph Agency (ROSTA)  
Russolo, Luigi  
rustic capitals  
Rutherford Photolettering Machine  
S. Fischer-Verlag (publishing house)  
Saarinen, Eero  
Sagmeister, Stefan  
St. John Hornby, C. H.  
Saint Albans scriptorium  
Saint Hieronymous Press  
saints, woodblock prints. *See also specific saints*  
Saito, Makoto  
Saks, Arnold  
Salazar, António de Oliveira  
Salis, Rodolphe  
Salisbury, Mike  
Salomon, Antoinette  
Salomon, Bernard  
Salter, George  
Samarkand  
Sandberg, Willem  
Sanford, John Lyle  
San Francisco school  
San Raphael Swell, Fremont rock painting (United States)  
Sanskrit  
sans-serif type. *See also serifs; typography; specific typefaces*  
    Behrens, Peter  
    Industrial Revolution  
    International Typographic Style  
    modern movement (United States)  
    new typography  
Sant'Elia, Antonio

Saspach, Conrad  
Sato, Koichi  
*Saturday Evening Post*  
Saul Bass & Associates  
Savignac, Raymond  
scarab emblems  
Scarab of Ikhnaton and Nefertiti  
Schäufelein, Hans  
Schedel, Hartmann  
Scheer, Robert  
Schelter and Giesecke foundry  
Scher, Paula  
Schlemmer, Oskar  
Schmid, Helmut  
Schmidt, Joost  
Schob, Anton  
Schoeffer, Peter  
Schoenmakers, M. H. J.  
Schoensperger, Johann, the Elder  
Schraivogel, Ralph  
Schröder, Rob  
Schroeder House (Utrecht)  
Schuitema, Paul  
Schulz-Neudamm, Heinz  
Schumacher & Ettlinger  
Schwitters, Kurt  
scientific graphics. *See also* information graphics  
corporate identity  
International Typographic Style  
modern movement (United States)  
Scott, Douglas  
Scottsass, Ettore  
scribes  
*Scribner's Monthly*

scrolls  
sculpture, Greek  
seals  
Sebastian, Saint  
Sejong (king of Korea)  
Selkirk, Neil  
semiotics  
Senefelder, Aloys  
serial painting concept  
serifs. *See also* sans-serif type; typography; *specific typefaces*  
Serrano, Elena  
*Seventeen*  
Severini, Gino  
Shaginian, Marietta (Jim Dollar)  
Shahn, Ben  
Shakespeare, William  
Shannon, Charles  
Shanosky, Don  
sheepskin  
Sherraden, Jim  
Shihuangdi (emperor of China)  
Shi Tao  
Shotoku (empress of Japan)  
*Show* (magazine)  
signboards  
    Industrial Revolution  
    Roman Empire  
silver leaf, in illuminated manuscripts  
Simias of Rhodes  
Simon and Schuster  
Simonneau, Louis  
Sinai Peninsula, North Semitic alphabet in  
Sinaitic script  
Sirowitz, Len



Sixtus IV (pope)  
Skolos, Nancy  
Skolos, Wedell + Raynor  
Slimbach, Robert  
smallpox epidemic  
small-seal style (*hsiao chuan*)  
smartphones  
Smith, Ernie  
Smith, Jesse Willcox  
*Smithsonian* (periodical)  
Snow, Carmel  
socialism  
socialist realism  
Soffici, Ardengo  
software, graphic design  
solarization  
Solidarity Union (Poland)  
Solomon, Barbara Stauffacher  
Song Xeiwei  
Sophia typeface  
Sorel, Edward  
Sorg, Anton  
South Korea  
Spain  
    contemporary  
    illuminated manuscripts  
    typography  
    Spanish Civil War  
    speech. *See also* handwriting style; language; writing  
    Chinese calligraphy  
    writing  
Spencer, Herbert  
Spiekermann, Erik  
Spurius Carvilius

square capitals (Latin alphabet)  
Stalin, Josef  
stamp-cylinder seals  
stamps  
standardization  
Stanford, Leland  
Stanhope, Charles  
Stankowski, Anton  
Stanton, Frank  
Starowieyski, Franciszek  
steam engine  
Stein, Amelle  
Steiner, Henry  
Steinhauser, Bert  
Steinitz, Kate  
Steinlen, Theophile-Alexandre  
Steinweiss, Alex  
Stenberg, Georgii  
Stenberg, Vladimir Augustovich  
Stephenson Blake foundry  
stereoscope  
stereotyping  
Stermer, Dugald  
Stern, Bert  
Stern, Sol  
Stettler typeface  
Stickley, Gustav  
Stieglitz, Alfred  
Stoecklin, Niklaus  
Stolk, Marieke  
Stols, A. A. M. (Sander)  
Stone, Sumner  
Stone type family  
Storch, Otto

Strausfeld, Lisa  
Street, G. E.  
Strzeminski, Wladyslaw  
Studio Boggeri (Milan)  
Studio Dumbar (Netherlands)  
stylus, cuneiform writing  
Suburban font  
Sugisaki, Shinnoske  
Sumeria  
Suokko, Glenn A.  
supermannerism  
suprematism, Russian  
surrealism  
    conceptual images  
    modern art  
Sussman, Deborah  
Sussman/Prejza  
Sutnar, Ladislav  
Sweet's Catalog Service  
Sweynheym, Conrad  
Sweynheym, Konrad  
Świerzy, Waldemar  
Switzerland  
    International Typographic Style  
    pictorial modernism  
    postmodern design  
Taj Mahal (India)  
Talbot, William Henry Fox  
Tanaka, Ikko  
Tang dynasty (China)  
Tao  
Tardiff, Melissa  
Tartakover, David

Tassel, Emile  
Tatlin, Vladimir  
Taubin, Bill  
Tau Design (design studio)  
Team, Virginia  
technology. *See also* digital technology  
tectonics, in constructivism  
Teige, Karel  
television  
Telingater, Salomon  
Template Gothic font  
temple culture, and development of writing  
Tennyson, Alfred Lord  
Tepl, Johannes von  
Terrazas, Eduardo  
Terry, Shannon  
Testa, Armando  
textura  
texture, in constructivism  
Thailand  
Thoink (design firm)  
Thompson, Bradbury  
Thomson Reuters  
Thorne, Robert  
Thorowgood, William  
Thothmic photographic composing machine  
Tiffany, Louis Comfort  
Times New Roman typeface  
*Times* of London (newspaper)  
Timotheus  
tin, type mold  
Tirtoff, Romaine de (Erté)  
Tissi, Rosmarie  
Tokugawa period (Japan)

Tomaszewski, Henryk  
Tong Yang-tze  
tools, for writing, invention of  
Toorop, Jan  
Topolski, Feliks  
Torresanus, Andreas  
Tory, Agnes  
Tory, Geoffroy  
Total Design (TD) (Amsterdam)  
Totally Gothic font  
Toulouse-Lautrec, Henri de  
tourism posters  
trademarks. *See also* corporate identity and design; poster art; *specific advertising agencies, companies, and corporations*  
    advertising  
    art nouveau style  
    Arts and Crafts movement  
    CBS  
    corporate identity and design  
    England  
    International Typographic Style  
    printer's trademark  
    Roman Empire  
    Vienna Secession  
    writing  
Trajan typeface  
transitional roman typeface  
transportation signage  
Treitler, Leo  
Trepkowski, Tadeusz  
Trio typeface  
tripod (*li*)  
Troxler, Niklaus  
Troy typeface



Trump, George  
Tscherny, George  
Tschichold, Jan  
Turin Papyrus  
Turkana, Lake (Kenya)  
Turner, J. M. W.  
Tuscan style  
Tuthmosis III (king of Egypt)  
Twain, Mark  
Tweed, William Marcy  
Twen (periodical)  
*2wice* (magazine)  
Twitter  
Twombly, Carol  
type mold  
*Typografische Monatsblätter* (magazine)  
typography. *See also* poster art; *specific typefaces*  
    art deco  
    art nouveau style  
    Arts and Crafts movement  
    Bauhaus  
    Behrens, Peter  
    conceptual images  
    corporate identity  
    cubism  
    De Stijl movement  
    development of  
    digital technology  
    France  
    futurism  
    German illustrated book  
    Industrial Revolution  
    International Typographic Style. *See also* International Typographic Style  
    invention of

Iran  
Italian Renaissance  
Japan  
London Underground  
modern art  
modern movement (United States)  
modern style  
Netherlands  
new typography  
New York School  
pictorial modernism  
postmodernism  
retro and vernacular design  
rococo design  
Russian constructivism  
spread of  
Tzara, Tristan  
ukiyo-e, art nouveau style  
*U&lc* (journal)  
Ulm Institute of Design  
Unas, Pyramid of  
uncials  
Underground Electric Railways of London, Ltd.  
Unger, Gerard  
Ung Vai Meng  
Unigrid  
Unimark (design firm)  
United Kingdom, 513–517. *See also* England  
United States. *See also* modern movement (United States)  
art nouveau style  
Arts and Crafts movement  
Civil War  
conceptual images

International Typographic Style  
lithography and chromolithography  
United States Department of Labor  
United States Department of Transportation  
United States National Park Service  
universities  
Univers typeface  
Updike, Daniel Berkeley  
Upjohn pharmaceutical company  
urbanization  
Utamaro, Kitagawa  
Utrecht, Netherlands  
  
Valencia, Debra  
Vale Press  
Valturio, Roberto  
van Blokland, Erik  
van Blokland, Petr  
van den Dungen, Danny  
Vanderbeeke, Stan  
Vanderbyl, Michael  
van der Haspel, Tom  
VanderLans, Rudy  
van der Leek, Bart Anthony  
van de Sand, Michael  
van de Velde, Henri Clemens  
van de Woestijne, Karel  
van Dijk, Bob  
van Doesburg, Théo (I. K. Bonset)  
van Dyck, Christoffel  
Van Gogh, Vincent  
*Vanity Fair* (magazine)  
van Krimpen, Jan  
van Pieterse, Lex

van Royen, Jean François  
van Toorn, Jan  
Varga, Arnold  
Vatican Vergil  
Vázquez, Pedro Ramírez  
Veen, Lambertus Jacobus  
vellum  
Venezky, Martin  
Venturi, Robert  
Vergil (Publius Vergilius Maro)  
Vermeulen, Rick  
vernacular design  
Verneau, Charles  
Verneuil, Maurice  
Verrees, Paul  
*Ver Sacrum* (magazine)  
Vesalius, Andreas  
*Veshch* (magazine)  
Vest, Brady  
Victoria (queen of England)  
Victoria and Albert Museum (London)  
Victorian style  
Vienna Method  
Vienna Secession  
Vienna Workshops  
Viennese Creative Artists' Association  
Vietnam War  
Vignelli, Leila  
Vignelli, Massimo  
Vignelli Associates  
Vikings  
Village Press  
Villazón, Manuel  
*Visible Language* (journal)

Visible Language Workshop (VLW)  
Visigoths  
Visual Graphics Corporation  
Vivarelli, Carlo L.  
VizAbility  
*Vogue* (magazine)  
*Vokurs* (art course)  
Volney Palmer (advertising agency)  
votive stele  
*Vu* (magazine)  
Waldfoghel, Procopius  
Walker, Emery  
Walker typeface  
Walter, John, II  
Wang Chieh  
Wang Jie  
Wang Min  
Wang Xizhi  
Wang Xu  
Warde, Beatrice  
Ward Ritchie Press  
Warhol, Andy  
Wärndorfer, Fritz  
Warwicker, John  
Washburn College Bible  
Wat, Aleksander  
watermark  
Watt, James  
Watteau, Jean Antoine  
Watts-Russell, Ivo  
wayfinding  
Wayside Press  
Webb, Philip



Wedell, Thomas  
weights and measures  
Weil, Daniel  
Weimar Art Academy  
Weimar Arts and Crafts Institute  
Weimar Republic (Germany)  
Weingart, Wolfgang  
Weintraub advertising agency  
Wells, Darius  
*Wendingen* (magazine)  
Werkman, Hendrik N.  
*West* (magazine)  
Westinghouse Corporation  
*Westvaco Inspirations* (journal)  
wheel  
Whitehead, Alfred North  
Whitman, Walt  
Why Not Associates  
Widdershoven, Thomas  
Wider Image app  
Wiener Werkstätte  
Wijdeveld, Hendricus Theodorus  
Wilde, Oscar  
Wild Plakken (design group)  
Williams, Edward Bennett  
Wils, Jan  
Wilson, Robert Wesley (“Wes”)  
Wingler, Hans  
Winkler, Ditmar  
Winslow, William H.  
*Wired*,  
Wiredbaum text font  
Wissing, Benno  
Wittingham, Charles

Wolf, Henry  
Wolfe, Tom  
Wolgemut, Michael  
women, art nouveau style  
Wong, Stanley  
woodblock print. *See also* block books  
    art nouveau  
    China  
    Europe  
    expressionism  
    French Renaissance  
    Holbein, Hans, the Younger  
    illustrated book (German)  
    lithography and chromolithography  
    Netherlands  
    photoengraving  
    ukiyo-e  
wood-type poster  
Woodward, Fred  
Works Progress Administration (WPA) Poster Project  
*World Geo-Graphic Atlas* (CCA)  
World War I  
World War II. *See also* Nazi Party  
World Wide Web  
Wren, Christopher  
Wright, Frank Lloyd  
writing. *See also* handwriting style; language; speech  
    China  
    civilizational culture hearths  
    Egypt  
    illuminated manuscripts  
    Mesopotamia  
    papyrus  
    prehistory

Wurman, Richard Saul  
Wu Yong  
Wu Zetian (empress of China)  
Wyman, Lance  
Wynn, Dan  
*xing-shu*  
Xu Bing  
Xuefeng, Bi  
xylography  
Yale signage typeface  
Yale University School of Art  
Yamashiro, Ryuichi  
Yeager, Herb  
Yokoo, Tadanori  
Yo La Tengo (band)  
Young, Thomas  
Yount, Danny  
Yu, Bingnan  
Zaid, Barry  
Zainer, Günther  
Zainer, Johann  
Zapf, Hermann  
Zask, Catherine  
Zdanevich, Ilja  
*Zembla* (magazine)  
Zen Buddhism  
Zetlin, Mitchell  
Zhao Jian  
Zhao Meng-fu  
Zhou Dunyi  
ziggurat  
Zilverdistel typeface  
Zilvertype typeface

Zinc Development Association Die Casting Conference

Zum Himmel guild

Zwart, Piet

Zwerner, Jeff

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